



commissions and presents

WHEN IS SPACE?

कब बनी जगह?

conversations on समकालीन वास्तुकला
contemporary architecture पर चर्चा
curated by **Rupali Gupte & Prasad Shetty**
21st January - 31st March 2018



JKK commissions and presents
Jawahar Education Library

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Foreword

Since its inauguration in 1993, the Jawahar Kala Kendra has been one of the most significant buildings for architects around the country. In many ways, it embodies some of the most important ideas of Charles Correa through its open to sky spaces, its public orientation and its humane scale. The building is important to the city of Jaipur as a foremost effort that folds history and modern efforts together to create a public space par excellence. An exhibition on architecture has been waiting to take place at the JKK.

I am delighted to present this exhibition titled 'When is Space?' curated and designed by Rupali Gupte and Prasad Shetty. This project has a conceptual ambition of tying together the visions of Sawai Jaisingh, the ideas of Charles Correa and the practices of contemporary architects and artists. The exhibition is being put together as a set of provocations from the works of Charles Correa and the city of Jaipur with responses from 27 participants including architects, artists, designers, photographers and social scientists. The Sawai Mansingh II Museum of Jaipur has also graciously agreed to lend some of the archival material for the exhibition. Along with these, two schools of architecture - Aayojan School in Jaipur and JJ College in Mumbai are also involved.

It is for the first time that an architecture exhibition of this format is being shown at JKK where architects and artists are involved in actively engaging with its spaces. It is an exhibition on the explorations of space. We hope this sets the tone for many more artistic journeys, where various disciplines come together to prise open new terrains of thinking about and making architecture.

Pooja Sood

Director General

Jawahar Kala Kendra

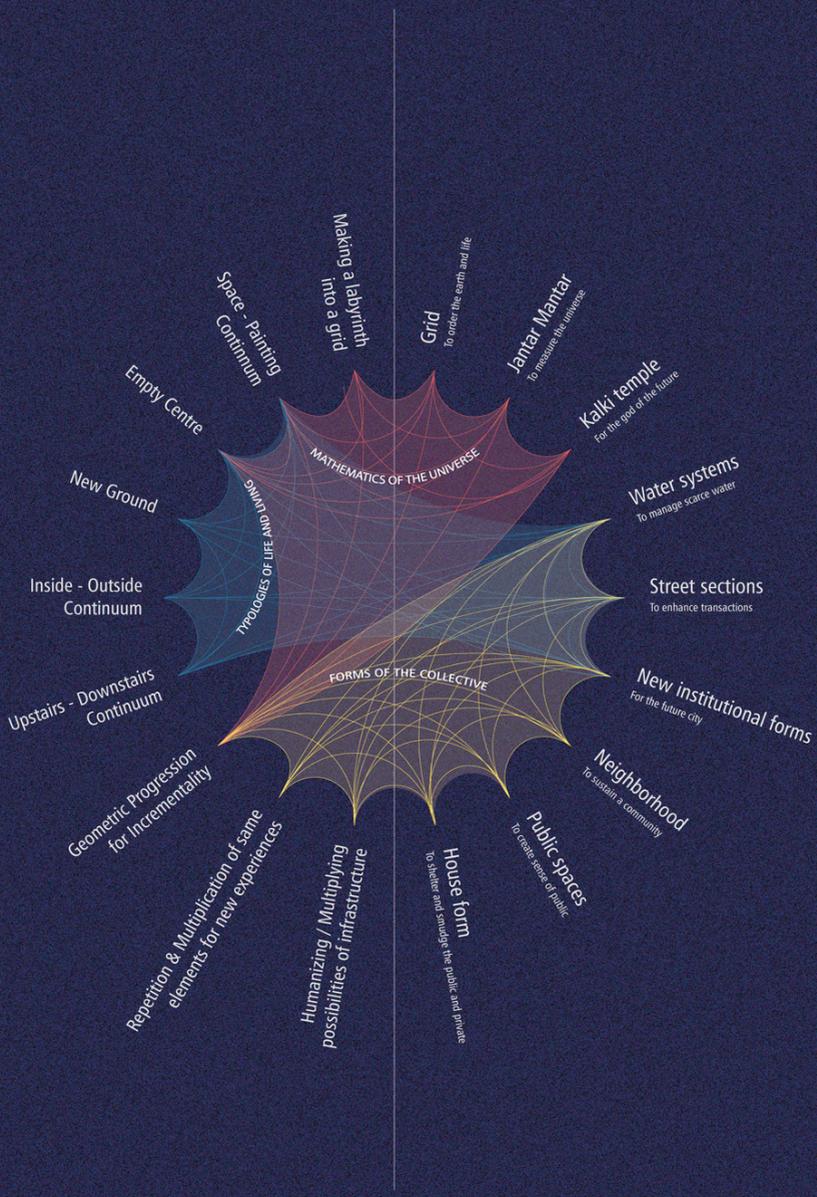


When is Space?

'When is Space?' discusses contemporary architecture and space-making practices in India. The historic city of Jaipur established by the astronomer-king Sawai Jai Singh and the Jawahar Kala Kendra, one of the most significant buildings of Charles Correa, provide an apt context for this exhibition. A large part of contemporary space-making practices appears to be structured around three imperatives: first, computational and mathematical logics aided through a variety of devices including digital media; second, environmental and cultural responsiveness that manifests as new building typologies; and third, concerns regarding city and public that produce urbanistic practices of research and advocacy. These imperatives were also central to the pursuits of Jai Singh and Charles Correa. The obsessions with the astronomical mathematics; the desire to reinvent building types, and the aspiration to create a just and sustainable city are dominant in the ambitions of both individuals. The exhibition has a conceptual ambition of tying together the visions of Sawai Jai Singh, the ideas of Charles Correa and the concerns of contemporary space-making practices. Towards this, three provocations are articulated:

Mathematics of the Universe: The notion of boundary is crucial to thinking about space. However, this very idea of boundary limits our imagination of the universe. It is probably in the fractals, multiples and geometry as much as the errors, glitches and slippages that the experience and form of the universe can be conceptualised. What happens when this mathematical logic is mobilised to (re)invent form and space – does it provide a hint to the logic of the universe?

Typologies of Life and Living: Different forms of life-forces – work, leisure, craft, religion, celebration, governance, etc. constantly co-produce each other. Over time patterns develop in them which can be identified as typologies. While typologies consolidate culture, they may stagnate life in set moulds. What happens when built-form typologies are interrogated and transformed – what new forms of living get produced?



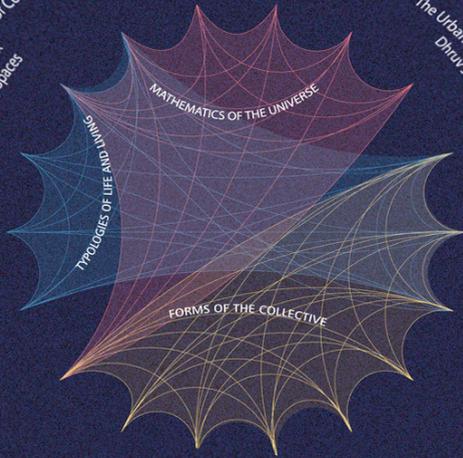
Forms of the Collective: Imaginations of collective life manifest themselves as cities. Here, specific urban forms emerge, that complement as well as reproduce the collective. As the collective is a complex entity that is composed of a variety of practices and desires – the urban forms they inhabit are usually contested. Can there be an urban form that can afford the multiplicity of the collective – what are the enabling infrastructures and new logics for exploration of life, hope and enterprise?

‘When is Space?’ includes the works of architects, artists, designers, urbanists, architecture colleges and museums, who were invited to respond to the above provocations through spatial interventions within JKK. ‘Space’ here encompasses multi-scalar notions to include the space of the universe, social space, landscapes and microenvironments. How do we begin to understand space? What does it take for space to happen? This exhibition puts together a series of explorations in making space – by mobilizing claims, constructing narratives, recalibrating boundaries, responding to contexts of economy and ecology and interrogating conventional processes. How can different disciplines productively engage in the pursuit of space making? What are the new vectors for practice and discourse of space? With an affective landscape of spatial interrogations, Jawahar Kala Kendra is imagined as a laboratory for experiments that shall not only locate the present concerns of contemporary architecture, but also trace its future trajectories.

Rupali Gupte & Prasad Shetty

Curators

Samira Rathod Design Atelier Forms of Homes and Claims
 M/s. Prabhakar B. Bhagwat Forms of Environmental Landscapes
 Mancini Architecture Brio Forms for Institutions
 Seher Shah Experiments with Pavilion Type
 Abin Design Studio Temporal Spaces of Desire
 Samir Rauf Forms of Work
 The Busride Design Studio Folding Spaces



Sameep Padora + Associates Computational Logics
 Experiments in Perception
 Teja Gavankar Mobilization of Forces
 Vishal K Dhar Elemental Interrogations
 Parul Gupta Many Logics of the Mind
 Collective Experiments with Lights
 Mark Prime Interrogation of Methods
 M. Pravat Experiments in Temporality
 The Urban Project Mobilization of Fiction
 Dhruv Jami Mobilization of Fiction

Mathew & Ghosh Experiments in Repair and Retrofit
 Vikas Dilwari Experiments in Multiplying Infrastructure
 Made) in Mumbai Humanizing and Multiplying Infrastructure
 Anhill Prasad Incremental Spaces
 Bhagwati Prasad Forms of Labour
 Gigi Scaria Domesticities
 Anagram Architects Interface Spaces
 Prasad Khanolkar Tactical Spaces
 Randhir Singh Routine

“To invent a new future and to rediscover the past is one gesture.”

Maharaja Jaisingh (1687 - 1743)

Pandit Jawaharlal Nehru (1889 - 1964)

reinstated by Charles Correa (1930 - 2015)

This compilation invigorates the above epigram that greets the viewer at the Jawahar Kala Kendra before an(y) exhibition begins. In a manner of underlining this subtle provocation, the work summaries of participants here are juxtaposed with a historical reading of Jaipur as well as writings of Correa. Such an intervention produces new readings of the installations and opens up another spatial dimension of JKK.





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When is Space?

... One steps out of the box to find oneself... in a veranda, from which one moves into a courtyard, and then perhaps back into a room and out into a balcony... and so forth. The boundary lines between these various zones are not formal and sharply demarcated, but easy and amorphous. Subtle modulations of light, in the quality of ambient air register each transition on our senses... a walk on a seashore in the evening, or to cross a desert and arrive at a house around a courtyard, is a human experience beyond merely photogenic. At these moments, certain responses are triggered off in minds – responses conditioned by thousands of generations of life on this planet. Perhaps they are the half-forgotten memories of a primordial landscape, of a lost paradise...? In any event, as we approach the open-to-sky end of the continuum they condition very powerfully our perceptions. **(Charles Correa, A Place in the Sun, 1983)**

Maan Singh was commanded (by Akbar) to march beyond the Indus and put down the rebellion in Kabul. The great commander hesitated as the river Indus was the limit for the the medieval 'Hindu'. The point at which the river was traditionally crossed (by non-Hindus) had been labelled by the 'Hindus' as the *uttuk* (Attock) or barrier. Responding to the hesitation of Maan Singh, Akbar wrote a couplet to be sent to Maan Singh:

*Sub hain bhum Gopal ka
Jis me uttuk kahan?
Jis ke man me uttuk hai
So een uttuk hoega.*

The whole earth belongs to God
Where is the barrier in it?
He whose mind has a barrier
Will always find itself bound.

Maan Singh crossed the river and crushed the rebellion in Kabul.

(Manoshi Bhattacharya, The Royal Rajputs, 2017)

The Floating Roof

THE URBAN PROJECT

Team: Dushyant Asher, Vijayshree Pednekar, Rutuja Dhuru, Dhruv Raja, Kunal Gupta, Shubham Vidyarthi, Chandan Pednekar

The Floating Roof is a spatial organism blurring the distinctions between land, sky, the built and the unbuilt. It never touches the land or the sky, but restlessly mediates in between. It hopes to bring alive the fears and joys of its inhabitants.



... [In Jaipur], Jai Singh sought to synthesize the two seemingly disparate sets of ideas about the heavens that obsessed him: the oldest myths of the mandala, and the newest ones of science – all in one holistic gesture. This is what art can accomplish: synthesize disparate entities into one holistic unity.... While we were working on the Jawahar Kala Kendra, I kept wondering: this is a contemporary building based on an ancient paradigm of the cosmos – could we build a contemporary building which expresses how today's science conceptualizes the universe. (**Charles Correa, Zero, 1998**)

Previously, Rajput capitals were typically established amongst hills... But Jaipur was to break this mould... it was to stand proudly on a plain, exposed towards the south, with its main gates giving onto an imperial highway, to open it to traffic and trade. For Jaipur was conceived not as the military retreat of feudal warlords..., but as a commercial city ... (Jaipur was located

Lives are shaped by the built environments that we inhabit. And as much as humans occupy architectural spaces, architecture also occupies a unique place in human sensibilities. Images and materials are central to the idea of space and form. This work explores the reconfiguring of images and materials towards imagining newer ideas of space.

The Space of Architecture is a project that delves into architect's notebooks, elevations, plans, blueprints, and collages. Architects and

between the central imperial cities and the ports of Gujrat, their contact with the Indian Ocean trade and the rest of the Islamic world. A fair proportion of Mughal business, both commercial and political, passed through along this road. And so this above all is what made the plain the ideal place for Jai Singh to realize his vision of a new kind of capital city: here he could capitalize on an already well-established trade route... The strength of the reformed state was to depend less on arms than on money. It was famous to bankers and merchants, therefore, not to distinguished warriors, that Sawai Jai Singh now wrote personal letters, inviting them to settle in his new city, including them with tax concessions and gifts of land on which to build elegant courtyard houses, called havelis, for accommodation of their families. He sent invitations especially to Jain traders whose traditions led them – and lead them still – into industries that combine minimum violence with maximum profit. (**Giles Tillotson – Jaipur Nama, 2006**)

planners depend excessively on drawings to conceptualise space. This work mimics the process of drawing. In many ways, the work interrogates the process of producing architecture through reprocessing the drawings.

The Malleability of All Things Solid Note Book Series

M. PRAVAT
Special Credits: 1X1 Art Gallery, Dubai



I had learnt in one Gyorgy Kepes' seminars: the notion of the museum as an endless succession of rooms, however brilliantly designed, leads to exhaustion. What we need are places where the eye can rest, and the mind can contemplate what it had just seen.

(Charles Correa, Zero, 1998)

Behold! Here are new trees, new leaves, new branches, new flowers, new beautiful parrots sit on them. New bees are humming and birds are singing their tunes. There are new peacocks, parrots, chakorras. New koel is cooing and producing new notes. Sawai Jaisaha Maharaj Mukatmani has his Jainivas Garden with perennial spring reining therein. There are many temples here... There are wells step-wells in gardens, The Manasagar is overflowing and the river is flowing swiftly. **(from a poem by Girdhari – Bhojanasara (1739) translated by PK Gode, 1946)**

'Five Gardens' emerges from studies of several house plans. Material here is explored for both structure and detail. The pavilion / house reveals itself to the surrounding landscape, flora and fauna in novel assemblies. The project intimately plays with economy of material, pleasure of craft and lightness of structure. While the pavilion seamlessly connects the outside with the inside, it lends itself to create personalised spaces within itself.

Five Gardens

SAMIR RAUT

Team: Vinit Dharia, Milind Mahale, Varun Mehta, Dhruv Chavan, Deepshikha Jaiswal



... the Jawahar Kala Kendra is double-coded: a contemporary building based on an archaic notion of the cosmos – the very same navagraha that so obsessed Jai Singh. And in a gesture that recalls the genesis of the original city, we moved one of the squares aside, so as to give direct public access to three of the planets (the library, the theaters and the administration). Moving that corner square away from the others is a very contemporary (and compulsive) gesture. And it proved decisive – because in the process, it gave me access to the navagraha. Otherwise, I could never have been able to deal with the heavy double-symmetry of the diagram itself – without rigor mortis setting in... The disciplined geometry of the nine compartments allows each planet to have its own idiosyncratic organization, expressing the mythic qualities of that particular planet, including its auspicious colour. The only way to go from one planet to the next is to step, like Alice in Wonderland, from one of those ten feet by ten feet openings into another landscape, another world. As you move around the complex and the diverse spaces of each planet, what gives orientation and stability to the whole

Nav/laya is a juxtaposition of the works of Abin Design Studio with the Navagraha mandala - origin of Jaipur's city plan and basis for Correa's Jawahar Kala Kendra. While 'nav' represents the absolute (nine), 'laya' is both dissolution and merging, morphing in its meaning with context. The installation is aligned with the twist that Correa uses to mimic the deviation in Jaipur's plan. In the pavilion, people inhabit the space in-between the stable grid of pathways and the transforming canopies.

experience are the glimpses you get of the void at the center. It tells you where you are. And it energizes the whole complex. (**Charles Correa, Zero, 1998**)

The greatest (aspect) of Jaipur is that its map was prepared before constructing the city and the city was constructed as per the map.... Roads cut each other on the same angles... The main road from east to west is 111 feet wide and two miles and forty yards long. Three wide roads intersect it. A wide road originates from the Palace gate known as Tripola gate. This road divides the town situated between the second and third major roads. Thus nine rhombuses have been formed. In Jaipur it is known as Chaukori. The nine rhombuses have been kept as a symbol of nine treasures of Kuber, the god of affluence. The northwestern end has been merged in the Amer mountains. Hence eight rhombuses have been made with the oblong area; one has been built in its south, three have been made equilaterally in the east. (**Rajendra Shankar Bhatt – Sawai Jai Singh, 1972; Translated from Hindi by Shailesh Kumar Jha, 2005**)

Nav / Laya – A Confluence

ABIN DESIGN STUDIO

Team: Abin Chaudhuri, Sonia Guha, Tilak Ajmera, Abhinaw Alok, Jibendra Basak, Toton Mondal, Debkishor Das, Shubham Gaikwad with Debatosh Kar (Sculptor) and Prabhoo Suthar (Site Execution)



... we must learn to be inventive about how we generate our habitat at the microscale. For instance, there is little relation between the form of our streets, and how we use them. Most sidewalks in Bombay are very crowded during the day with hawkers (forcing pedestrians onto the traffic lanes) – and as evening falls, with people unfolding their bedding for a night’s rest. Very often these night people are not pavement-dwellers, but office boys and domestic servants who keep their belonging in a shared room, and use city pavements for sleeping at night. This pattern allows them to economize on living expenses (and thus maximize the monthly remittances sent back to their villages). What is dismaying is not that they sleep outdoors (on hot, sultry nights, obviously a more attractive proposition than a crowded, airless room), but that they have to do so under unhygienic conditions, with the public

This installation redefines the utilitarian purpose of the wall as a separator of space to be the container of space itself. One may find across architectural history how walls have been used as spaces of hiding, service and shelter. The palaces of Jaipur work out a unique architecture of the skin that leave large open spaces bounded within thin wall buildings that can be occupied. In several urban areas today, walls have become infrastructures and extensions for homes and temporal entrepreneurship. Learning from many such examples, the installation attempts to rethink the architectural element of the wall not as a separator, but something that brings people together. The ‘Wall as a Room’ is an experiment in anthropometric norms, material, and spatial experience

walking right amongst (and over!) them. Is there any way in which the city streets and sidewalks could respond to their needs? (**Charles Correa, *Scanning the Options – The New Landscape, 1989***)

The main streets are the principal bazaars; on each side, under the arcades of the palaces, temples and houses, are the shops of the artisans, who are seen working almost in the open air at their trades, the tailors, shoemakers, goldsmiths, armorers, pastry-cooks, confectioners, copper-smiths, etc. The grain merchants occupy very spacious huts of thatch, constructed in a sort of coarse lattice work, ... in the midst of the main street. (**Quotation from Victor Jacquemont’s *Impressions of Jaipur and Amber in 1832 in Jadunath Sarkar – A History of Jaipur, 1939-40 published in 1984***)

of one’s habitat. It provokes us to think of inhabiting the boundary between the inside and the outside; private and public; the individual and the other.

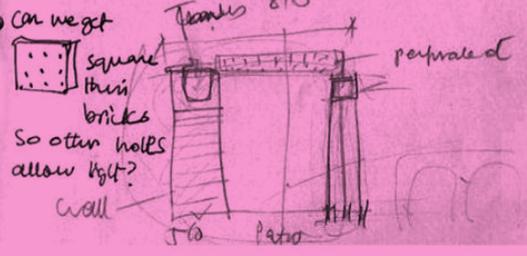
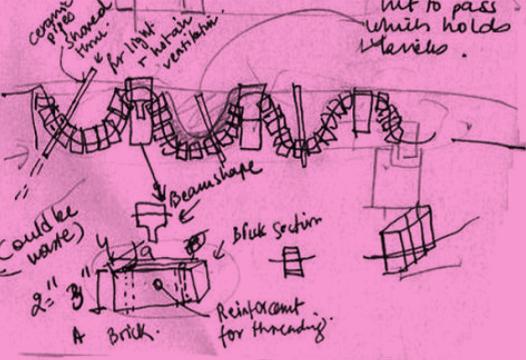
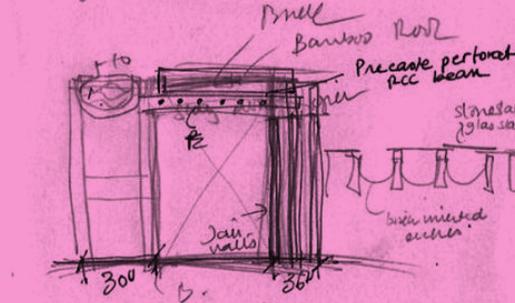
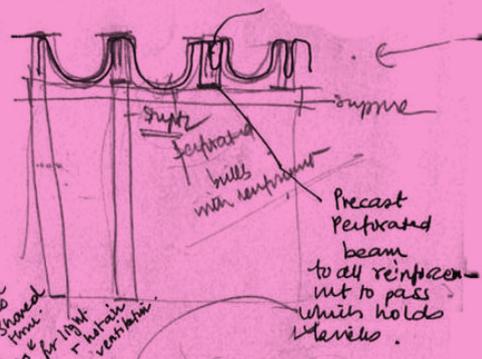
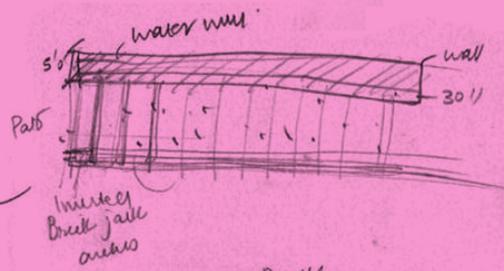
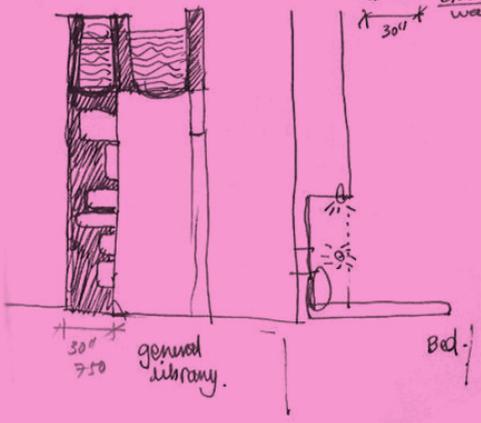
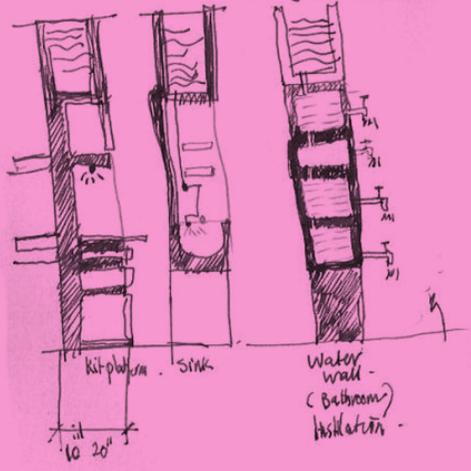
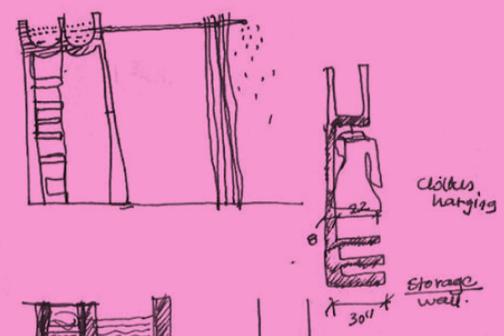
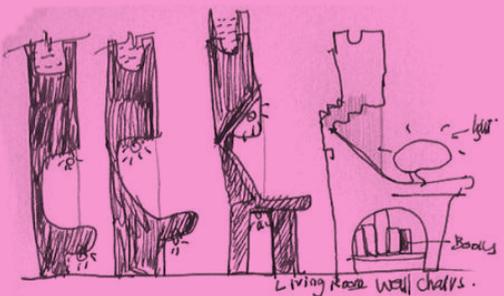
A Wall as a Room

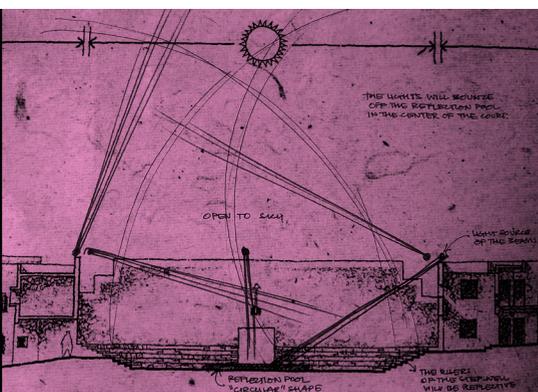
SAMIRA RATHOD DESIGN ATELIER

Team: Aarti Nambissan, Darsh Saini, Devanshi Shah, Hetu Jariwala, Jay Patel, Rakshita Bhatnagar, Rashida Kagalwala, Santosh Renose, Sanyukta Joglekar, Suhela Kaur Maini with Samira Rathod

Contractor: Rameshwar Bhadhwa

Special Credits: Morarka Arts and Crafts Foundation; Creative Director: Sangita Sinh Kathiwada





Here the architecture of *SuryaKund / Madhyavarti* at Jawahar Kala Kendra (JKK) is seen as an altar. ANTAHIT becomes an extension to fire/sun worship - a sense of sacred through visual liturgy where the animated light beams endlessly create mandalas in three dimensions. This visually sonic liturgical act is a tension between the form that is expressed and the indistinctness from which it arises. Eight light beams refer at once eight directions, eight sections of the day, 8 houses/planets that surround the *suryakund* at the JKK.

Antarhit

VISHAL K DAR



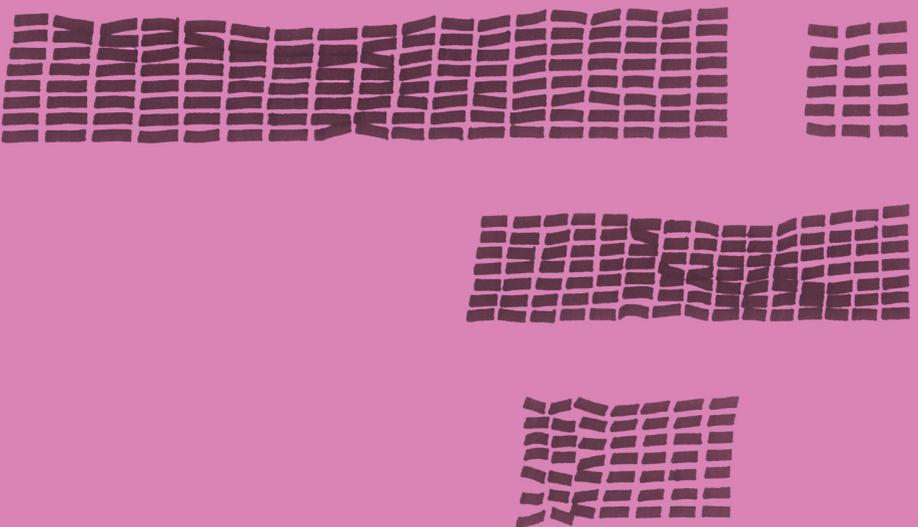
... from six apples, take away four mangoes, how many are left? The answer must be found not by quantifying apples in terms of mangoes (as it is done in cost-benefit studies) but keeping their identities clear and separate in one's mind – and yet finding the right balance! This is what art is about: from the depiction of objects in a still-life painting, to the layout of the capital complex at Fatehpur Sikhri. To deal with these abstract equations effectively and truthfully, each element must be accepted on its own autonomous terms. **(Charles Correa, Learning from Ekalavya, 1997)**

Sawai Jai Singh was proposing to build the entire city at once, and so considerations of time, cost and transport contributed to the decision to build in rubble and plaster, with a cosmetic coat of paint. But the Maharaja also sought to emulate the imperial cities of Delhi, Agra and Fatehpur Sikri, and these had been built from fine-grained pinkish red sandstone that was available to the Mughals in abundance from the quarries around Mathura, Sikhri and Dholpur. The obvious compromise was to match this colour with the necessary coat of paint, to create the illusion of Mughal grandeur... Jaipur's paint reveals the aspirations of its founder to wear a cloak of Imperial Pink. **(Giles Tillotson – Jaipur Nama – Penguin, 2006)**

Madhyavarti, the central empty space of Jawahar Kala Kendra is one of the most impactful spaces in the building. Its scale and calmness makes one pause. It is an empty, bounded space overlooking the sky with a grid of stone tiles cladded along its walled enclosure. The project teases the orderly chequered space by subtly folding its planes that cast new shadows as they appear to warp the neat geometry of the court.

A Story of Cubes

TEJA GAVANKAR

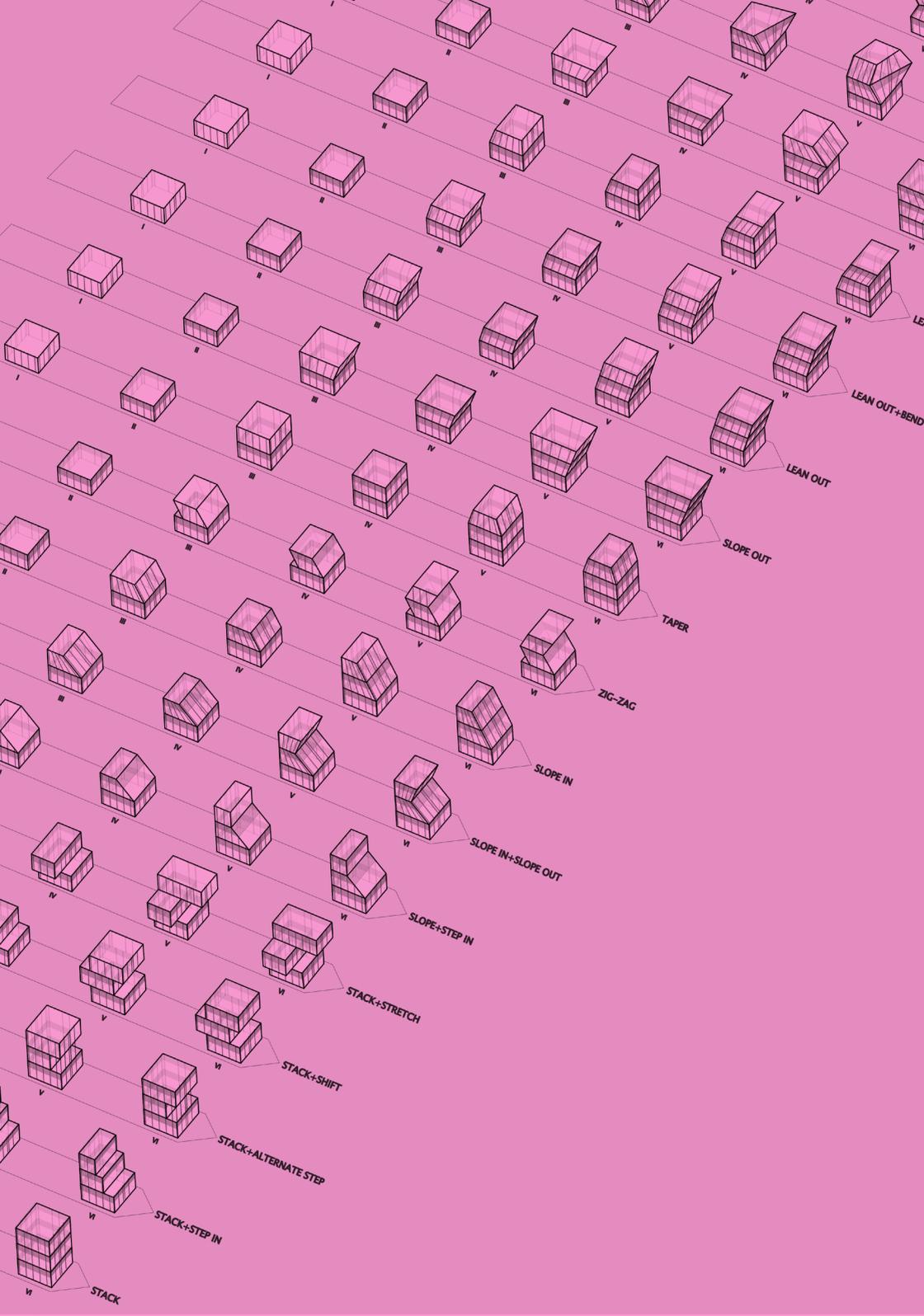


If there ever is a Bill of Rights for housing in the Third World, it would surely have to include – enshrine! – the cardinal principles of Incrementality, Open-to-Sky Space, Equity, Disaggregation, Pluralism, Malleability, Participation and Income Generation.
(Charles Correa, Equity – The New Landscape, 1989)

This pavilion was designed as a house which could grow slowly. The main design challenge was to make a structural system that allowed vertical growth. The parameters for the incremental growth of the building are not clear at the outset and only become apparent over its future life. A matrix of possible permutations of growth were imagined in the design of the structure. We hypothesize one such possible permutation in the 'afterlife' of the building as it stands now.

Pavilion for Incremental Form

ANTHILL DESIGN
Riyaz Tayyibji



The mythic imagery that underlies our habitat still plays a crucial part in our perceptions. Let's look at two examples – the first are the towns that the Dogon people of Zaire, in West Africa, build for themselves. They are very clear diagrams, structured like a human torso (with the headman's house at the top, and the other section as arms and legs, including stomach, genitalia, etc.) But when you see the actual town – it's utter chaos! Yet most Dogons, asked to describe their town, will perceive – and point out to you – only the idealized form, the mythical image, which they

see very vividly... [The second example is] at the other end of the world – in New York! When you visit that city, do you really see it as it actually is – a decaying and monotonous grid of traffic intersections, with buildings like pigeon holes – much like Cleveland, Detroit or any other prosaic North American City? No. Instead, because we realise we are in New York, we see that mythical entity: Manhattan! Fifth Avenue.... Central Park.... 42nd Street... their very names are magic! (**Charles Correa, *The Ideal City*, 1999**)

'Drawing in Space' is a project based on the spatial narratives and questions of perception. This spatial exploration could be poised somewhere between installation and abstract line drawing. The work is a response to clear architectural forms/spaces and their illusionary character. It aims at creating a spatial experience of forms and volumes created merely by lines.

Drawing in Space

PARUL GUPTA



After having constructed these instruments, the places of stars were daily observed. After seven years had been spent in this employment, information was received that observatories had been constructed in Europe and that the learned of that country were employed in the prosecution of this important work... For this reason, having sent to that country several skillful persons along with Padre Manoel de Figueiredo he procured the new tables of stars which has been published there thirty years before under the name of Pere de la Hire (Tabulae Astronomicae, completed in 1702), as well as the European tables anterior to these (especially Flamsteed's Historia Coelestis Britannica, 1712-25)... On comparing these tables with

actual observations, it appeared that there was an error of half a degree in the former in assigning the moon's place, and there were also other errors in the other planets, although not so great – especially in the times of the eclipses... Hence he concluded that, since in Europe astronomical instruments have not been constructed of such a size and such large diameters, the motions which have been observed with them may have deviated a little from the truth. (Zij-i-Muhammad Shahi – Jaisingh – Table of Stars, in which he speaks of himself in the third person, 1733) (**Jadunath Sarkar – A History of Jaipur, 1939-40**)

In 1832 Professor James P Fielding wrote a story about two itinerant travellers, who claimed to have stumbled upon the ninth observatory of Matsyapur. This was a remarkable claim, because it hankered back to a fabled gathering of astronomers at Matsyapur. A gathering whose purpose was to deliberate on the cause of an inscrutable error that had plagued the celestial observations. In their search for this error they decided to interrogate the universe by constructing nine observatories, each to a different scale and each adorned with instruments of cosmic inquiry. The unwavering quantum they searched for was to be called: truti. A measure, so minute that they believed it to be a building block of the universe itself. Five of the nine observatories were hidden amidst the yantras of Maharaja Jai Singh's creations, three others were plundered and now lie in

decay. Only one remained unrecorded, the ninth and the most spectacular of all. It is this observatory that the two travelers told Fielding about. It is this observatory that we seek to recreate, in a series of interactive vignettes played across scales of endless repetition.

An Indivisible Margin of Error

DHRUV JANI

Team: Sushant Chakraborty (Programming); Salil Bhayani (Music and Sound); Anant Jani (Editor and Playtester)

The stories displayed here are excerpts from a larger project supported by the India Foundation for the Arts.



“Fiction” said “Cocteau, “is primordial memory”. Perhaps so also built-form. Certainly Architecture is concerned with much more than just its physical attributes. It is a many layered thing. Beneath and beyond the strata of function and structure, material and texture, lie the deepest and most compulsive layers of all. **(Charles Correa, A Place in Sun, 1983)**

Interpreted in the light of the *shastras*, Jaipur’s grid plan is a mandala... the geometry and the orientation of the mandala lock the city and its inhabitants into a sacred landscape and a divine order. As you walk through the mandala, the pavements of Jaipur seem to say to your feet that things are as they are, not because men – or even Maharajas – have so decreed, but because we all participate in the reflection of an order that is nothing short of cosmic. **(Giles Tillotson – Jaipur Nama – Penguin, 2006)**

5/8 seeks to critique the conformity found in contemporary architectural practices where structures incorporate multiple grids, panels, and reflective surfaces. Here, distracting surfaces mask the dull reality and mediocrity of a concrete sub-structure. The buildings seem to whisper: “We seek to obstruct, deny and turn away.” This is particularly true of building practices involved in the gentrification of often neglected structures in socially deprived areas: think of the quick, and cheap, grid cladding that has been blamed for devastating tower block fires around the world. The logic behind these

embellishments seem to be that it is better to see our reflection, not what’s underneath; only looking out, never looking in. It is time for some cold, hard, reflection on the cities we build and the lives they make us live - sometimes, also, the deaths they make us die.

5/8

MARK PRIME



To identify the hierarchal system (of open spaces that are essential for life) ... is the first essential step towards providing viable housing. Without this, one is in grave danger of formulating wrong questions. This misunderstanding is the reason why so many attempts at low cost housing perceive it only as a simplistic issue of trying to pile up as many dwelling units as possible on a given site, without any concern for the other spaces involved in the hierarchy. The result: environments that are inhuman, uneconomical – and quite unusable. For they ignore the fundamental principle: in a warm climate – like cement, like steel – space itself is a resource. (**Charles Correa, *Space as a Resource – The New Landscape, 1989***)

The urban and the rural, class and caste, religion and practice and the endless list of eccentric and idiosyncratic exchanges of different social groups shape any urban space in India. For us 'modernity' is a big claim, which has to be contextualized at every stage. On the other hand, an economically booming India stands with millions of middle classes on its side, which constantly erases and redraws the map of India with new set of tools and calculations. The repercussions and resonances of these new voices has also been woven into the urban fabric with variety of architectural and cultural forms. Many

of these observations have been a catalyst for the making of the Elevator from the Subcontinent. The elevator travels through different levels, each one displaying different living spaces. These living spaces can be identified as different stratas and hierarchies of society.

Elevator from the Subcontinent

GIGI SCARIA

Special Credit: Kiran Nadar Museum of Art, Assembly: Sayantan Maitra 'Boka'



Yet, merely increasing the maidans (open spaces) is not necessarily the solution – for they are not used by the entire populace, but only a certain age groups for cricket, football and other games. No little toddler of two or three years would dare to play here; nor does one see middle aged couples using them for evening strolls. On the other hand, the pavements along the seafront in Bombay – which incidentally don't show up in the statistics! – are the great community spaces of the city. **(Charles Correa, Space as a Resource – The New Landscape, 1989)**

There should be many cross-roads with shops on them. The back-yards of the houses should meet together.... It (Jaipur) should be populated in one year and should be twelve Kosas in extent. Merchants from different places should be called to stay here (i.e. to make it their home). There are shrubs, sand-dunes, gullies all over. These should be levelled up and then the Havelis should be constructed. **(from a poem by Girdhari – Bhojanasara (1739) translated by PK Gode, 1946)**

Is *Astika* a saint or is it about a believer? Does *Shesha* hold the cosmos and keep afloat the Gods? Does the genesis of creation lie in that which is disposed and destroyed? Is space-making an intuitive act of refuge embellished by the cosmic? Is the protector of the soul greater than the one who creates it? Buried in this ground here were the refugees of many acts; now resurrected.

Garden of Desire

M/S. PRABHAKAR B. BHAGWAT
Team: Vinay Kushwah, Shalini Prakash,
Himanshu Taneja



Incredible, evocative architecture! Stones are dead things sleeping in the quarry, but the apses of St. Peter are a passion!' Throughout his life, Corb has sought to create an architecture of passion. His buildings —both in concept and visual language have always been presented at a certain decibel level. No soffo voce, no politeness, but—like Wagnerthunder in the concert hall. This is probably the single most important fact about Corb because it necessitates his discarding any solutions which cannot be projected at the decibel level

he favours. (It is interesting to note that when Corb sometimes intentionally lowers the volume, as for instance in the new extensions to the High Court, he achieves an architecture not unlike that of Louis Kahn). How does one project architecture at this decibel level? (**Charles Correa, Report from Chandigarh, 1964**)

MAMMOTH

Aerial landscape proposals are a collaboration between the photographer Randhir Singh and artist Seher Shah. The aerial photographs, taken while flying over United States, are combined with black forms that partially block out the image of the landscape. The works are about simultaneous gesture of erasure and construction, creating ambiguously scaled structures that respond to the repetitive patterns inherent in urban planning and architecture.

FLATLANDS

Flatlands drawing series (is a deployment of) repetitive minimalist lines to demarcate ground, against which architectural forms emerge. The multiple horizontal lines are bracketed by isometric volumes and scored with an intermittent mark-making composed of small vertical arcs and lines. These volumes and marks striate the picture plane, producing a layered and complex visual puzzle, in which space dilates and contracts dimensionally

between the ground and perspectival space! (Iftikhar Dadi, 2017).

HEWN

Hewn is a series of woodcuts where shapes and volumes feel both ancient and modern, transcending time and history while still bearing their considerable weight. Stylized but symbolic, they suggest an archaic language or a set of prehistoric metalworking tools. Dense anvil-like forms are scoured with indentations, grooves, and cutaways. (Murtaza Vali, 2016).

Mammoth

SEHER SHAH, RANDHIR SINGH

Flatlands

Hewn

SEHER SHAH



We live in a world of manifest phenomena. Yet, since the beginning of time, man has intuitively sensed the existence of another world: a nonmanifest world whose presence underlies — and makes endurable — the one he experiences every day. The principal vehicles through which we explore and communicate our notions of this nonmanifest world are religion, philosophy, and the arts. Like these, architecture too is generated by mythic beliefs, expressing the presence of a reality more profound than the manifest world in which it exists.... The sacred is neither public nor private, though it qualifies both immeasurably by engaging the mythic dimensions inherent in the nonmanifest. Mankind has always been fascinated by the invisible, the unknown, the unknowable. **(Charles Correa, *The Public, the Private and the Sacred*, 1989)**

Bearing in mind the richness and diversity of rituals and beliefs, the design is meant to provide a calm environment for each family to perform their rituals. The building is a humble and spacious setting using simple natural materials in well-crafted details to provide not only durability but also a serene and dignified atmosphere inspired by the traditional open ground, river bank and pavilion setting. Two Large pavilions provide space for the last rites to be performed, often in attendance of a large number of mourners. The ritual pavilions in a river bed like garden setting provide space for the rituals on the day subsequent to the cremation.

Families reach this garden through a smaller portal, collect the ashes at a counter in the administrative building and then proceed to the smaller pavilions for rituals. The project is an effort to dignify public purpose places that are otherwise put together through a default mode of building.

Crematorium at Coimbatore

MANCINI

Team: Niels Schoenfelder, Bharath Ram K., J. Thamizharima



... like the stories of Scheherazade... once the sequence starts, you're hooked... but can this ever provide a legitimate basis for serious architecture? Can such arbitrary and episodic narrative ever express the control, the rigour, the discipline, so fundamental to holistic thought?... restricting the number of elements, and using them over and over, is the key... the same handful of props used again and reused again and again, and each time, because of a slight change

in angle, or in sequence, carry a new significance... with each narration of identical events, truth is reborn in a new form transforming the lyrical open-ended tales into refracted and imploded metaphysics... it is at the same time holistic and episodic. (**Charles Correa, Hornby Trains, Chinese Gardens and Architecture, 1998**)

The work interrogates how landscape is transformed by intrusions or markings, while architecture itself gives way to landscape. The emergent forms give rise to novel typologies – on one hand as a cavernous building, on the other as a seemingly estranged object. Instead of functional programmatic considerations, the figure-ground drawings emphasise universal experiential qualities at the same time magnifying specific immediate characteristics of the context. The installation is a three dimensional "Nolli" object that straddles between a volumetric abstraction of space and its relation to both geography and experiential sequencing.

Pavilions - Caves, Boundaries and the In Between

ARCHITECTURE BRIO

Team: Shefali Balwani, Robert Verrijt, Aishwarya Shankar, Karan Dalal, Darshana Dhande, Antonin Henrard, Tanvi Deolekar

Photography by: Ariel Huber, Sebastian Zachariah



A

ground floor plan

0 2 4 10

C

B

...the concept of Zero did not spring from the pragmatic exigencies of arithmetic, but pre-existed as a metaphysical concept, crucial to the Vedic understanding of the universe... Kahn would say: "I love English history, I love the bloodiness of it, I've got eight volumes which I enjoy reading... well, actually, I haven't read all eight – I've read only Volume One... and even that, I haven't read more than just the first few pages... Actually, I don't think history started the way they say it did. I think it started before that. I want to read Volume Zero... Architecture is magnificent because it deals with the recessions of the mind... with that which is not yet said, and which is not yet made"... Architecture is at its most profound when it is part of this critical process of discovery... when it expresses that 'which is not yet said, and which is not yet made'.... (**Charles Correa, Zero, 1998**)

This admiring spectator of the theater of infinite wisdom... was, from the first dawning of reason in his (Jai Singh's) mind and during his progress towards maturity, entirely devoted to the study of mathematical science... and by the aid of the Supreme Artificer he obtained

"If you twist and fold a ribbon of space, what was inside a moment ago could end up as the outside. When a surface cracks, the crack is the surface. The outside is as much within something as without". (Capital of Accumulation, Raqs Media Collective, 2010). To look within is to turn oneself inside out. This twisted fold is the basis of all thought, and of every experience or sensation. Twisted Fold is the auto-didactic log of a continuing journey

a thorough knowledge of its principles and rules. He found that the calculation of places of the stars, as obtained from the tables in common use (Sanskrit, Arabic and European) in many cases give them widely different positions from those determined by observations, especially in the appearance of the new moons. Seeing that very important affairs, both regarding religion and the administration of the Empire, depend upon these,... he represented the matter to the Emperor Muhammad Shah, who was pleased to reply: 'Since you, who are learned in the mysteries of science, have a perfect knowledge of this matter, having assembled the astronomers and geometricians of the faith of Islam, and the Brahmans and Pandits and the astronomers of Europe, and having prepared all the apparatus of an observatory – do you so labour for the ascertaining of the point in question, that the disagreement between the calculated times of those phenomenon and the times which they are observed to happen, may be rectified. (Zij-i-Muhammad Shahi – Jaisingh – Table of Stars, in which he speaks of himself in the third person, 1733) (**Jadunath Sarkar – A History of Jaipur, 1939-40**)

undertaken in order to understand the flux of relationships between space, time, selves and
continued on page 44

Twisted Folds

RAQS MEDIA COLLECTIVE
Team: Jeebesh Bagchi, Monica Narula, Shuddhabrata Sengupta, Aarushi Surana, Shamsher Ali



Urban living involves much more than just the use of a small room of say, 10 sqm. The room, the cell, is only one element in a whole system of spaces that people need. The system is generally hierarchal. For us, under Indian conditions, it appears to have four major elements: First, the space needed by the family exclusively for private use, such as space for cooking, sleeping, storage, etc; Second, the areas of intimate contact, e.g., the front doorstep wher children play, where one chats with the neighbour; Third, the neighbourhood meeting place (e.g., the city watertap or the village well) where one becomes a part of the community; and Finally, the principal urban area, the 'maidan', used by the whole city.

(Charles Correa, Space as a Resource – The New Landscape, 1989)

continued from page 42

other that Raqs takes on board as part of its daily practice. Taken together, these turns enact a provisional response to the question - 'When is Space?' which undergirds this exhibition. Space happens when thought twists and time folds. Twisted Fold takes the form of series of notes, observations, questions, drawings, speculations and aphorisms taken from the triangulated consciousness and collective unconscious of Raqs.

Artrovert is built as a house for an artist in Kaladham (Greater Noida, Uttar Pradesh). It is envisioned not as an extroverted studio, where the creation of art and the living of the artist are shared with her precinct. Acutely aware of Kaladham's location at the urban

edge, she hopes such an outward expression and blurring of territory would lay the seeds for spatial "conversations" with a growing community. Spaces are created as unravelling rather than as a construction, revealing as much as concealing. Two materially contrasting yet filial bands loop and coil forming various spaces at multiple levels. These are book-ended by an armature that works as gallery, working scaffolding and circulation space providing vantage, both inside and out, from different heights. Artrovert hopes to offer multiple views of multiple spaces and changing perspectives of changing times.

Artrovert: Conversations in Grey

ANAGRAM ARCHITECTS

Team: Vaibhav Dimri, Madhav Raman



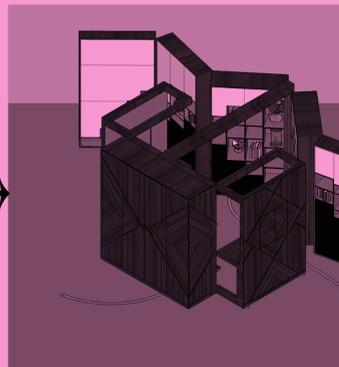
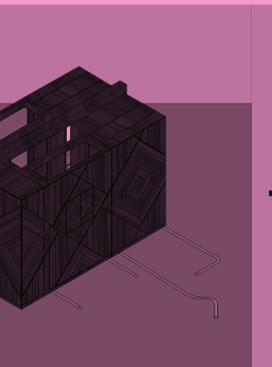
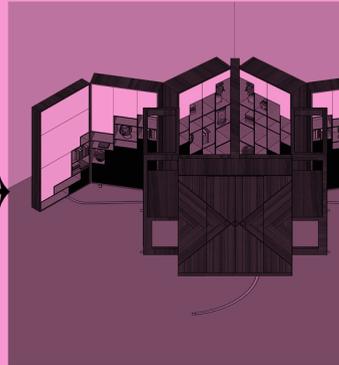
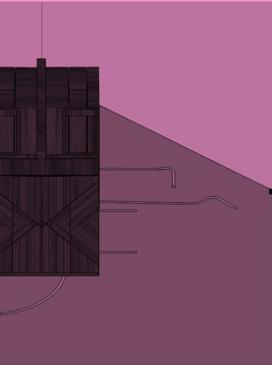
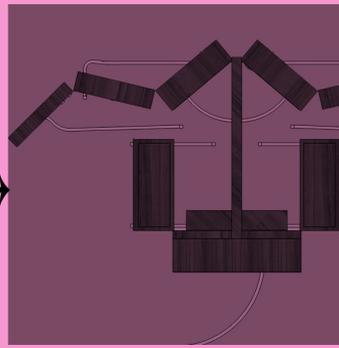
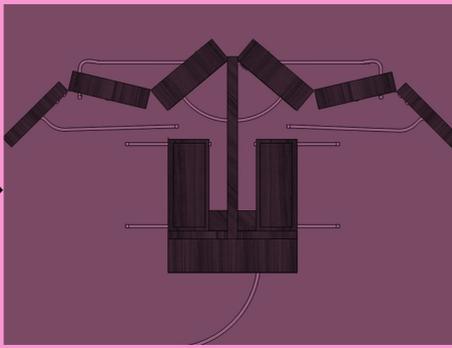
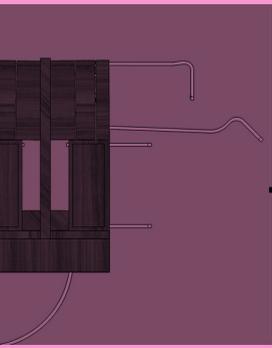
In its concentrated form, low-rise housing is the timeless and classic pattern of residential land-use and has a number of crucial advantages: It is incremental; It has great variety; It is malleable – sensitive to social/cultural/religious determinants; It makes for speedier construction; With shorter construction period, the interest cost of capital for construction is less; It does not use high-priority construction materials.; Renewability is promoted; Maintenance is easier; It promotes equity with better access to land resource. (**Charles Correa, *The New Landscape, 1989***)

The Folly House was a response to a very odd brief: Make Mistakes. Every functionality of the home was compacted into multi-functional, mobile objects. The remaining space was left untouched, activated only when these objects unfolded, rotated or pivoted open. The living room consisted of two such objects, a multi-functional carved wooden topography and a fold-out wooden cube. The overall experience of the house transformed from 'living in rooms' to 'living amongst objects'. Since the nature of each object is different, the house remains unpredictable and new relationships between everyday home objects are constantly discovered. Chance and unpredictability create follies. Follies are objects in a garden of no particular purpose. Follies are also mistakes.

Folly House

THE BUSRIDE DESIGN STUDIO

Team: Ayaz Barai, Zameer Basrai, Shakir Basrai, Apurv Aniruddh, Pranali Patel, Hinal Vyas, Akash Ghadiali



... Jack Robertson put it very well. He said, "You know, its easy to design a house in the bazaar in Isfahan because you know what the whole machine looks like. So you can easily design a spare part. And the same is true of the old center of Jaipur, or of the row-houses around a Georgian square in London. In contrast, American downtown today looks like a bunch of spare parts without anyone having a foggiest notion of what the whole machine will look like. And this is the urban model that more and more towns and cities around the planet are importing everyday." That's really a brilliant analysis. Urban designers can't conceptualise the overall machine because they do not have incisive hands-on knowledge of what the spare part could be. **(Charles Correa, Make Sure It's Your Train, 1995)**

If the spiritual life of the city is thus well ordered, so too is its physical fabric. For what has first struck every visitor to the walled city of Jaipur is the regularity of its plan: it is built on a grid. Traditional Indian towns are

more characteristically tangled webs of narrow, winding alleys, overhung and enclosed, in which one quickly loses any sense of direction. But in Jaipur there is no such experience. All the streets run rigidly straight as if obeying a compulsion or a law of nature... They are parallel with the city walls and meet each other at right angles... Surprisingly enough, although it seems untypical, Jaipur's grid represents no novelty; indeed it follows a long-establishment tradition. It embodies a conception of a city as defined in a series of texts known as vastu shastras, which are canonical treatises, usually in Sanskrit, usually on architecture, design and planning... the eighteenth century Indian architects required neither Jesuits nor Germans to teach them how to draw straight lines... the principle (of urban planning) had been nurtured in shastras for over a thousand years. And this thought leads us at last to the identification of the plan's true authors: they were Indian planners (sadly anonymous) who were learned in the shastras and eager to within their long-established traditions. **(Giles Tillotson – Jaipur Nama – Penguin, 2006)**

The largely dilapidated older housing stock in Mumbai has created a crisis. The government has responded with a policy of redeveloping this housing stock into skyscrapers. However, these skyscrapers have produced disruptions in the existing fabric by not only pushing out old dwellers, but also burdening the infrastructure. By working out repair and restoration of an old housing complex, this

project provides a viable option to rethink the questions around old housing stock across the country.

Restoration of Sethna Building

VIKAS DILAWARI



... today in housing... the first step (into the trap) is to aggregate demand. This means not only current demand but also backlog, and often future demand as well. The numbers arrived at are of course, colossal – and get the adrenalin flowing! The next step is to set up large centralized agencies to deal with this demand. Now the trap has closed... the result is the same as in the old cowboy's method of keeping cattle: count the legs and divide them by four... For once you have aggregated the numbers, comes the temptation to clone. In other words, having to house 10,000 families, the architect designs a building which can accommodate say, 500 of them – which means that twenty such buildings have to be built. And that's its! The private developer loves it – as does the bureaucrat in the large government agency. It makes for a very clean office file! For any financial year precise estimates can be made of exactly how much cement, brick and steel is needed. This in turn allows him

The Public Works Department, established in 1854 during the British Raj was the main developer of large-scale public works in India. When the capital of the Raj changed from Calcutta to Delhi in 1911, the PWD took up the role of building the new capital including housing. The designers behind this housing drew from the early modern thinking. After independence, these ideas played a critical role in defining modern India as a technology based society free of class and caste divisions. Post-independence, the rechristened Central Public Works Department continued to promote the modernist ideal with numerous housing projects, employing a battery of

to present a well-organized budget to his bosses. No wonder he is happy. It is the exact opposite of the pluralistic, disaggregated, messy user participation processes. (**Charles Correa, *Disaggregating the Numbers – The New Landscape, 1989***)

Jai Singh invited scholars from all over the country and provided them facilities to settle permanently in Jaipur.... He also invited traders to settle down in Jaipur and trade. Letters of credit of Jaipur traders, worth crores of rupees were acceptable across the world... Glorious tradition of crafts also developed with the growth of Jaipur. Jai Singh encouraged it... Craftsmen, thinkers, jewellers, weavers, ironsmiths, cobblers, carpenters, potters, etc. lived comfortably in Jaipur. (**Rajendra Shankar Bhatt – *Sawai Jai Singh, 1972; Translated from Hindi by Shailesh Kumar Jha, 2005***)

highly educated Indian architects. The housing projects were tested in Delhi and then exported around the country forming a ubiquitous part of India's urban fabric. Today, many of these projects are being redeveloped. Around Delhi, entire neighborhoods are demolished and replaced with high-rise apartment buildings and commercial complexes.

CPWD

RANDHIR SINGH



... as long as we are dealing with small bits and pieces of the problem, there doesn't seem to be any solution at sight. To find the right strategies, we must start with an overview; we must of necessity examine the entire system we call 'city' and try to identify those living patterns and lifestyles, which are optimal in their totality – including roads, services, schools, transportation systems, social facilities and of course, the housing units themselves. Only then might we be able to perceive how one could – in Buckminster Fuller's ineffable phrase – 'rearrange the scenery'. **(Charles Correa, Urbanisation – The New Landscape, 1989)**

There are three-square intersections where the three main roads merge. It is known as Chaupar in Jaipur.... Many bylanes originated from the mainroads – one wide and another small. All of them were in the same sequence. All are equilateral and make identical angles. There is a provision of small lanes in either side of the houses. It was arranged so in order to make arrangement for cleanliness and exit of the polluted air. **(Rajendra Shankar Bhatt – Sawai Jai Singh, 1972; Translated from Hindi by Shailesh Kumar Jha, 2005)**

'The Toilet Manifesto' dreams about future of public sanitation infrastructures in our cities and villages. It explores possibilities of transforming utilitarian engineering systems into holistic public spaces integrated with everyday lives of people. It presents possibilities where ten types of public toilet typologies are transformed into sustainable and sensitive public buildings. The mundane and routine activities are integrated to dignify the everyday. The Manifesto also works out details of technology, finance and operations for each of these imaginations hinting at their feasibility.

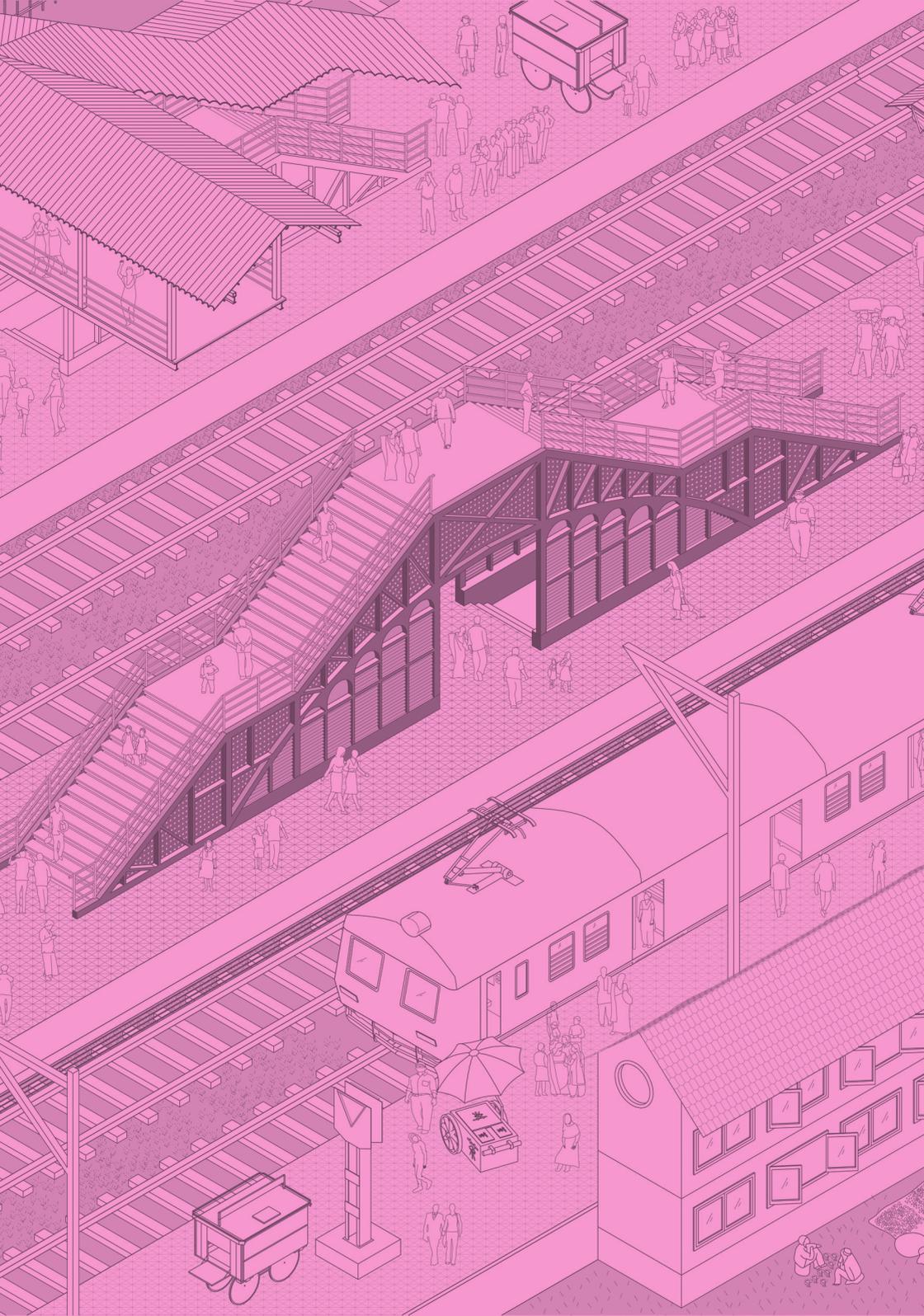
The Toilet Manifesto

MAD(E) IN MUMBAI

Kalpit Ashar & Mayuri Sisodia

Team: Aashna Shah, Pooja Bhawe, Samriddhi Sharma, Saurabh Madan

Credits: Aarti Dobariya, Aayushi Sejpal, Adhish Parkar, Amod Nargund, Darshik Parejiya, Jeel Makwana, Justin Thomas, Lorenzo Fernandes, Manali Patil, Neil Jain, Orko Roy, Parth Shah, Pranay Khanchandani, Shivani Mehta, Shrutika Manivannan, Shwetank Maheshwari, Vidisha Tolia, Vilas Lakkabathini



An Urban Manifesto: I believe in the cities of India. Like the wheat fields of Punjab, and the coalfields of Bihar, they are crucial part of our national wealth.

1. They generate the skills we need for development: Doctors, nurses, lawyers, administrators, engineers – not just from the great metropolises, Mumbai, Delhi, Kolkata and Chennai, but from a hundred smaller centers across the country.
2. Cities are engines of economic growth: There is no way, either politically or morally, that we can divert rural funds to develop towns and cities. On the other contrary, cities, properly managed, can generate surplus funds not only for their own development, but to help subsidize the surrounding rural areas as well.

Cities are centers of hope: Too often we look at our cities from our own self-centered point of view. So we see only the shortages, the failures. But for millions and millions of migrants, landless labour and wretched have-nots of our society, cities are perhaps their only hope, their only gateway to a better future. **(Charles Correa, An Urban Manifesto, 2007)**

He (Sawai Jai Singh) laid out many streets and thus enhanced the joy of heart. He said to Vidyadhara that a city should be founded here. Jainivas should come within this city, this is my wish. I have got immense treasure. Take what you want and use it. Sawai Jaipur should be a made a unique city... Many Brahmins were feasted and were given Dakshina. They are blessed, "May this city be beautiful and immortal".

There are many cross-roads with shops on them and thousands of market (hats) where merchants of different countries are plying their trades. Many elephants, Arab horses and camels from Kutch come here. Embroidered cloth and plain cloth and jeweled ornaments were brought to Jaipur for sale from different parts of the world as Jaipur is founded by Rajadhiraja. The Europeans also live here They have come here after crossing the oceans. They are very wise and intelligent. In this way merchants of many places have come there. Hundis of lacs and crores are currently here. They are all happy and do their business peacefully. O! Girdhari, none look at them with any spirit of envy. No body speaks improperly with any person. Oh Girdhari in this city all the 32 weights are quite correct and precise. **(from a poem by Girdhari – Bhojanasara (1739) translated by PK Gode, 1946)**

Urban Porosities

PRASAD KHANOLKAR



The installation comprises of two incomplete maps of an imaginary city called Toba Tek Nagar. The work is inspired by Sadat Hasan Manto's short story "Toba Tek Singh" (1955), about a lunatic's refusal to choose between two newly partitioned territories and his desire for movement, which is possible only in the no man's land that belongs to no one. The two maps are a montage—a constellation assembled using still images, videos, drawings, and cut-outs of google maps, which were gathered while moving through

five Indian cities: Guwahati, Bangalore, New Delhi, Mumbai, and Jaipur. These different elements have been assembled here to imagine a porous city—a city that doesn't divide, rather affords the interpenetration of different spatiotemporal elements in order to create new and unforeseen urban constellations. Toba Tek Nagar is a city of constant twilight—both night and day, sleep and awakening, and progress and dilapidation

... a friend of mine read (a story) in a Marathi journal. The author, travelling on a BEST bus, recognizes two people from his village who are sitting together on the same bench, side by side. One is the village dhobi, and the other is its money-lender. Naturally they are not talking to each other – and both staring straight ahead. But there are no other seats available, they must endure this close proximity – something that would be totally repugnant back in their village. I thought to myself: more than 2000 years ago Lord Buddha tried to abolish the caste system – and in the last century, Mahatma Gandhi spent his whole life trying to banish untouchability. They both appear to have failed. Now here comes along a dumb old BEST bus, and without any political rhetoric and without any polemics, it is changing India. That is what our cities are about. They are mechanisms of social engineering, much more powerful than anything we have seen before. They will transform this country. **(Charles Correa, Looking Back, Looking Forward –The New Landscape, 1989)**

The project is about the unbuilt and connecting spaces. These spaces have no name. Though these are useless in efficiency, they are the places that people remember, use and enjoy. Considered as voids these are fascinating places in the sun and the moon that connect the ground to the sky and put humans in alignment with the two and in engagement with each other.

Madhuracharya who was the Mahant of Galta at the time of Jai Singh was the first Mahant on the Gaddi to write books. He wrote a few books in Sanskrit and supported what is called the Madhur upasana of Rama. This form of devotion to Rama had started sometime at the end of the 16th century when Tulsi Das also wrote about the joyful and amorous life of Rama and Sita in the Uttara Kanda of his Geetawali. The literature on Madhur upasana of Rama was an imitation of the literature of the Krishna Bhakti branch of Vaishnavism, and though it depicted only the love life of Rama with his lawfully married wife Sita, in course of time it had become quite erotic.

The effect that these erotic writings had on the lives of the people, especially on the lives of those who were supposedly living celibate lives in the Vaishnava monasteries can well be imagined. One of the important acts of Jai Singh was the reformation of these monasteries and he did it in two ways. First he made the Vaishnava vairagis follow the Hindu Chaturvarna rule in a strict manner, secondly he permitted marriages among them. **(Ashim Kumar Roy, History of Jaipur City, 1978)**

Making Ground Opening Skies

MATHEW & GHOSH

Team: Soumitro Ghosh, Nisha Mathew Ghosh



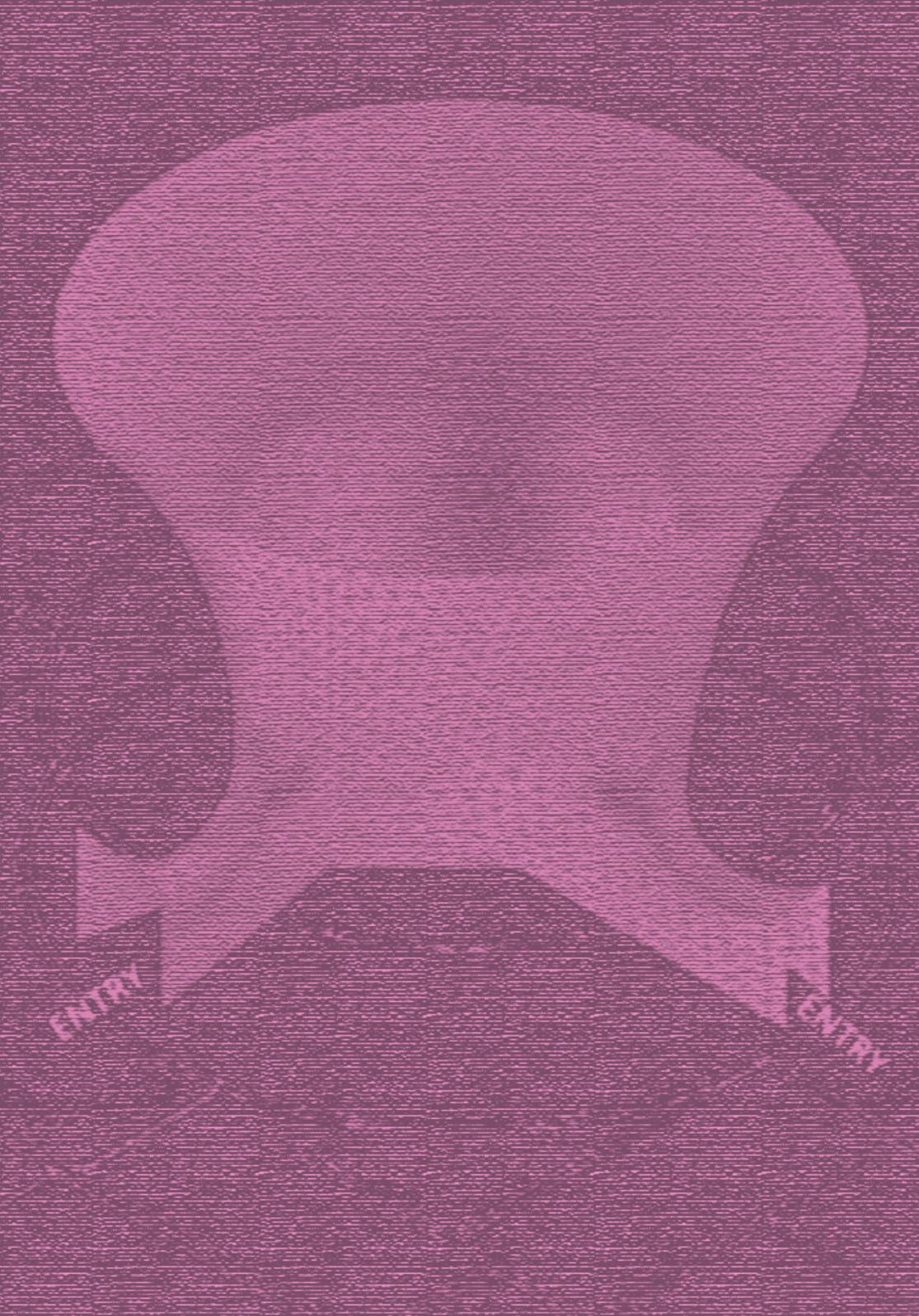
Man, since the beginning of time, has always sensed the presence of the invisible- and has used the most materialistic elements, like stone and earth, steel and concrete, to express the invisible – and paradoxically has used compulsive myths that obsess him... according to Vedic thought, the world we see is only part of our existence, the forms and events we perceive are significant merely to the extent that they help us understand the non-manifest layers that lie beneath. Hence the magic diagrams, the yantras that explain the true nature of the cosmos. Of these, the vastu-purush-mandalas form the basis of architecture. Thus buildings are conceived as models of the cosmos – no less! (**Charles Correa, *The Public, the Private and the Sacred, 1989***)

The geometries-mathematics thread seems contiguous in many of Charles Correa's projects ranging from JKK's stringent articulations of the 9 square grid or its sectional turn in Kanchenjunga around the central core. One cannot overstate Correa's ability to reason these geometric possibilities in 3 dimensions. The installation articulates his subliminal abilities in geometry through current mathematical and computational possibilities. Within the gallery the geometry of a square on the floor is lofted to the circular roof of the space. The form further extends outwards as portals from the adjoining landscape along two axes accessing the installation.

So he (Jai Singh) constructed at Delhi several instruments for astronomical observation... But finding that brass instruments did not come up to ideas which he had formed of accuracy, because of the smallness of their size, the want of division into minutes, the shaking and wearing of their axes, the shifting of the planes of the instruments etc., ... he constructed in Delhi instruments of his own invention, of stone and lime of perfect stability,... such as Jai Prakash, Ram Yantra and Samrat Yantra... And, in order to verify the truth of these observations, he constructed instruments of the same kind in Sawai Jaipur, Mathura, Benares and Ujjain... so that every person who is devoted to these studies, whenever he wished to ascertain the place of a star – might observe the phenomena. (Zij-i-Muhammad Shahi – Jaisingh – Table of Stars, in which he speaks of himself in the third person, 1733) (**Jadunath Sarkar – *A History of Jaipur, 1939-40***)

Squaring the Circle

SAMEEP PADORA + ASSOCIATES
Team: Sameep Padora, Vipul Verma, Bhavleen Narula, Jaivansh Mathur, Shreyank Khemalpure, Tanushree Agarwal, Vipul Verma with execution support from Babudeen Chouhan and team.



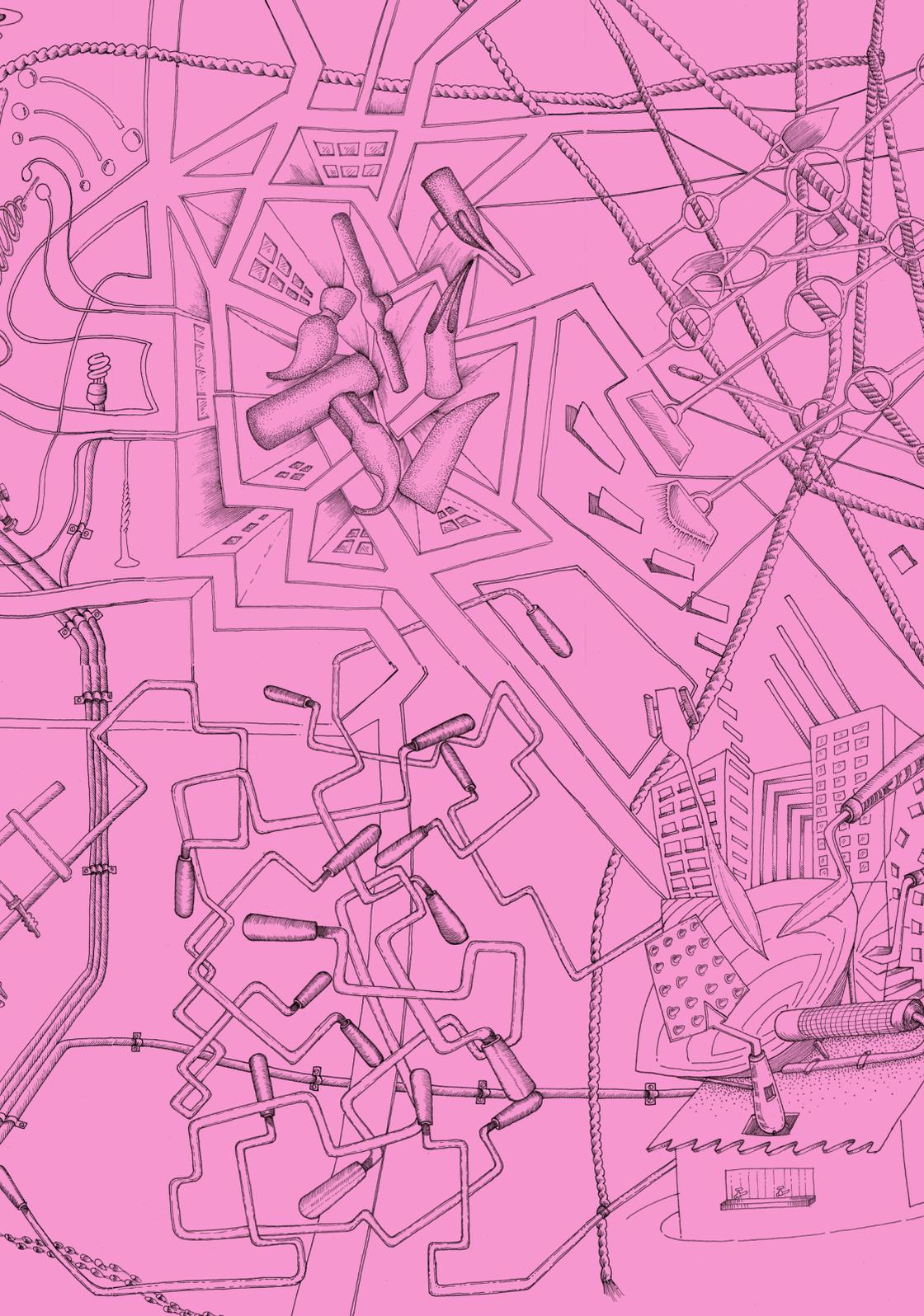
... people go from village to town but, more importantly... after having experienced the physical degradation of life, they still do not return to the village... only a madman – or the mystic – goes out into the desert. And the mystic is really taking his God, his complexity, with him. That leaves only the madman. **(Great City... Terrible Place – The New Landscape, 1989)**

One of the temples established by Jai Singh in Jaipur is the temple of Kalki – the tenth incarnation of Vishnu, (the god who) is yet to appear. **(Ashim Kumar Roy, History of Jaipur City – Manohar Publishers, 1978)**

The inequity, absurdities, exaggerations, silences, and wear & tear of infrastructure are ubiquitous. These are fluctuations, and they are put to work and made usable by the ingenuity of millions. That's what makes for stories of micro-lives of tools. They keep things going. This work sees this collision and expresses its roar.

#Roar #Tools #Infrastructure

BHAGWATI PRASAD
Team: Umesh Ingole, Sudarshan Ratnu



This project puts together the practices of visualizing and understanding space through the act of drawing over the last three centuries in India. By juxtaposing strategic representations from the 18th, 19th and 20th century, one aims to interrogate the shifts in conception of architecture and space. What potentials lay in the modes of these distinct drawing techniques of indigenous Rajputs, British colonialists, and contemporary architects in India? How have they come to calibrate our everyday environment and living, both – in reality and imagination? The portfolios gathered here posit the viewer to wonder how space gets constituted within representational forms, and how they subsequently come to re-inscribe us within their folds.

Portfolios of Jaipur

ANUJ DAGA

Team: Rupali Gupte, Prasad Shetty,
Dhruv Chavan.

Credits:

The Royal Family of Jaipur

Maharaja Sawai Man Singh II Museum

The Department of Archaeology &

Museums, Jaipur

Aayojan School of Architecture

Dronah

Sir JJ College of Architecture &

Mustansir Dalvi



Spatial and typological inventiveness is one of the most important characteristics of Correa's built as well as unbuilt works. The playful reformulations presented here invite viewers to explore the width of ideas hidden in several of Correa's projects.

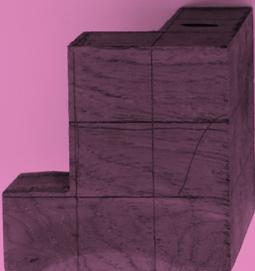
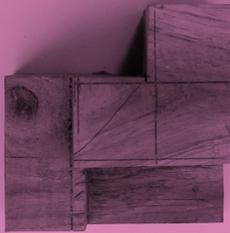
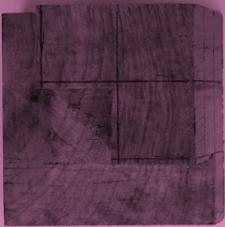
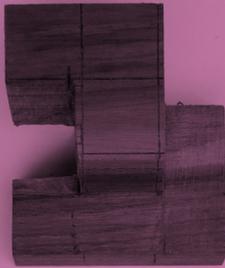
Nine such ideas are articulated here in the form of puzzles: Inside-outside Continuum, Upstairs-downstairs vertical Continuum, Building-Painting Continuum, Incremental and geometric progression, Empty Centre, Making of new ground, Multiplying / humanising possibilities of infrastructure, Making a grid into a labyrinth and Multiplication / replication of same elements to create new experience. The Spatial Puzzles are developed as provocations and are based on many of Charles Correa's buildings - Tube House, Artist Village, Hindustan Pavilion, Jawahar Kala Kendra, Gandhi Ashram, Bharat Bhavan, Kanchenjunga, Kala Academy and City Centre Mall.

Puzzle 1: Making a Grid into a Labyrinth
Puzzle 2: Space-Painting Continuum
Puzzle 3: New Ground
Puzzle 4: Inside-Outside Continuum
Puzzle 5: Empty Centre
Puzzle 6: Upstairs-Downstairs Continuum
Puzzle 7: Geometric Progression for Incrementality
Puzzle 8: Repetition & Multiplication of same elements for new experiences
Puzzle 9: Humanizing / Multiplying possibilities of infrastructure

Spatial Puzzles

MILIND MAHALE

Team: Prasad Shetty, Rupali Gupte, Kaushal Vadake, Dhruv Chavan and Mustaqin Sheikh



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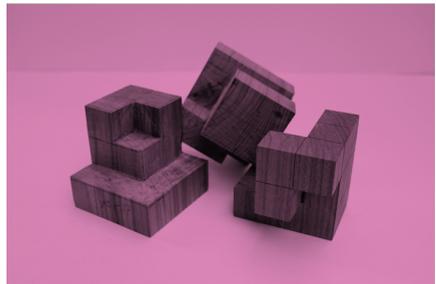
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Participant Bios

Aayojan School of Architecture

Established in 1999, Aayojan School of Architecture at Jaipur is the premier centre of architectural education in Rajasthan providing skills, knowledge and values that help prepare architects for the contemporary world of architectural design and the rapidly advancing building industry. Aayojan is promoted and managed by SEDRAA - Society for Education Development & Research in Architecture and Art comprising mainly of Architects. The historic city of Jaipur, provides a strong architectural legacy and wisdom to Aayojan's philosophy in education. The school is affiliated to the Rajasthan Technical University, Kota awarding Bachelor Degree (B.Arch) & Masters Degree (M.Arch) in Architecture.

Abin Design Studio \ *Abin Chaudhuri*

Abin Design Studio (ADS) began in 2005 under the leadership of architect, designer and entrepreneur Abin Chaudhuri. He graduated from Jadavpur University, Kolkata in 1998. Having worked as the Creative Head for Lafarge and later as the Director for Adler & Associates, Abin went on to pursue Industrial Design at Domus Academy, Milan in 2005. ADS believes architecture is an artistic expression as far as it transcends its purely utilitarian, technical and rational realm and turns into a metaphorical expression of the lived world, human condition and context. Over the last decade, ADS has successfully completed several prestigious projects in the realms of architecture including landscaping, interior design and installations for Institutional, corporate, residential developments, hotels, villas and public spaces.

Anagram Architects \ *Vaibhav Dimri and Madhav Raman*

Anagram Architects was established by Vaibhav Dimri and Madhav Raman in New Delhi in 2001. The partners have graduated from the School of Planning and Architecture, New Delhi. The firm's practice is diverse and encompasses public infrastructure planning, urban design, architecture, furniture design and interior design. Through their work they attempt to enrich elemental modernity with intensive research

into traditional as well as non-conventional practices, evolving culturally relevant, contextually responsive and resource efficient designs.

Over the years the practice has garnered much critical acclaim including a nomination for the Aga Khan Award in 2010 and inclusion in the Wallpaper Magazine's "Architects Directory 2009". For four years running (2014-17), they have been included in AD50, the Architectural Digest Magazine's prestigious list of the 50 most influential South Asian designers. Its work has been premiered at the Architectural Review's World Emerging Architecture Awards 2007, the Cityscape Architectural Awards 2008, 2010 & 2016, the Wienerberger Brick Awards 2010, the SAIE Bologna 2010, 2011 and 2012, the Holcim Award for Sustainable Construction 2011, Asia Pacific Design Awards 2012 and the International Design and Architecture Awards 2013. Anagram Architects has also featured in the International Architecture Biennale 2010 in Rotterdam and Biennial of Design (BIO23) 2012 held in Ljubljana, Slovenia.

Anthill Design \ *Riyaz Tayyabji*

Based in Ahmedabad, Anthill design is a team based architectural studio that has been involved in building design, research and academics since 2005. They have built in diverse geographical and cultural contexts across the country, developing a design process that allows for the 'character' of each project to emerge in response to the particular qualities of place. Rooted primarily in the use of local natural materials, their practice believes that architecture involves the modification of the earth's crust for human inhabitation and so should be done carefully.

Anuj Daga

Anuj Daga is a hybrid design thinker interested in engineering new ways of reading and intervening into the built environment. Trained as an architect from Mumbai (2008), he went on to pursue his interests in History & Theory of Architecture as well as design research through the interdisciplinary Master of Environmental Design program at Yale School of Architecture (2014). He is the recipient of the National Award

(awarded by Council of Architecture, India) and also the Charles Correa Gold Medal for his design thesis 'Cinema for the Blind'. He was awarded the Kamla Raheja Research Fellowship 2009-10 where he undertook research on patterns of domesticity in Mumbai. Anuj has worked with several institutions including Max Mueller Bhavan Mumbai, Collective Research Initiatives Trust (CRIT) - Mumbai, the Museum of Modern Art (MoMA) - New York and Critical Art & Media Practices (CAMP) - Mumbai. He has keen interest in studying the visual culture in architecture and the way different visual media tie into contemporary architectural expression. He has been a consulting architect & strategist at the Godrej Innovation Centre, Mumbai. He is the Curatorial Assistant to Riyas Komu for the visual arts project "Young Subcontinent" since first organized by Serendipity Arts Trust in Goa in 2016. Currently, he is an Assistant Professor at the School of Environment & Architecture, Mumbai.

Architecture Brio \ *Shefali Balwani, Robert Verrijt*

Architecture Brio is co-founded by Shefali Balwani and Robert Verrijt in 2006. Shefali completed her degree at the School of Architecture C.E.P.T in Ahmedabad. Before starting her own practice, she worked with Rahul Mehrotra Associates in Mumbai and the office of Channa Daswatte in Colombo, Sri Lanka. Robert is from the Netherlands where he received his Masters in Architecture from the TUDelft. After working briefly in the Netherlands, he moved to Sri Lanka, where he joined the office of Channa Daswatte and got an opportunity to get an insider's perspective on the work of Geoffrey Bawa. The practice of Architecture Brio actively engages with research and seeks collaborations with institutes and organisations. With Billionbricks, an NGO committed to eradicate homelessness, they set up a dedicated studio called BB-Studio. The innovation design studio consults with communities, NGOs and governments to provide scalable high-quality buildings and infrastructure solutions. As part of the Bandra Collective, the firm is involved with research and design of public space in the city. Over years, Architecture Brio's work field spans the vast variety of cultures, climates and landscapes across the Indian Subcontinent and South East Asia. The firm has won several national and international awards such as the Zumtobel Group Award, the AD-50 Awards, and the JKC Architect of the Year Awards.

Bhagwati Prasad

Bhagwati Prasad is an artist working in performance, sculpture, video, graphics and research. He is the author of the graphic book, The

Water Cookbook (2010). He started researching popular culture, media life and histories in Delhi, which resulted in him co-authoring Tinker Solder Tap (2009), a graphic novel on the history of media piracy in Delhi. His current project In IFA Grant 2015-16 titled 'Auzaron ki Chuppi aur Kolahal'. He has been part of various experimental art contexts and spaces, including Sarai Reader 09: The Exhibition (2012-13), of which he was also the technical director. He was interlocutor for the 2012 and 2013 editions of City as Studio, an annual artist residency-cum-studio programme of Sarai-CSDS, Delhi. During his three-month residency at AIR Antwerp, Belgium (2013), he created a mixed media installation consisting of video, drawing, installations, sculpture and performance that was presented at AIR.

The Busride Design Studio \ *Zameer Basrai*

The Busride is an independent design studio specializing in the design and creation of built environments, both temporary and permanent. Their work spans across hospitality and entertainment venues, to film and production environments, and from exhibitions and installations, to institutional environments. They are a small team of architectural, interior, graphic, exhibition and industrial designers, who work from the micro to the macro; across disciplines. Zameer Basrai is co-founder of The Busride Design studio. He has a Bachelor of Architecture degree from CEPT, Ahmedabad, India and a SM Archs. degree from the Massachusetts Institute of Technology, USA.

Dhruv Jani

Dhruv Jani is the author at and co-founder of a collaborative game studio called Oleomingus, where he works with Sushant Chakraborty. Oleomingus has been creating a sprawling narrative experiment called 'Somewhere', which is an anthology of stories about the search for a mythical city called Kayamgadh, and which populates a fictional History that informs all of their other works. They practice at the intersection of post-colonial literature, speculative architecture and games creating stories that seek to understand how spaces, histories and languages respond when expressed within interactive mediums. Dhruv is the recipient of an arts practice grant from the India Foundation for the Arts. The work of Oleomingus is currently being supported by The Irregular Corporation. Dhruv has been an artist-in-residence at Khoj International Arts association in Delhi. He has also created, taught and exhibited games at CONA and SEA in Mumbai, SIDE at Pearl Academy in Jaipur and at Sketchup in Denver. Over the past two years the work of Oleomingus has been featured and discussed in several international

videogame journals including Kill Screen's Emergent series, Rock Paper Shotgun, IGN global, PC gamer and Intel's IQ display.

DRONAH \ Shikha Jain

Development and Research Organisation for Nature, Arts and Heritage is an interdisciplinary organisation consisting of highly motivated professionals from various fields who share a vision for a better quality of life - one that is sustainable, environmentally sensitive and draws on the contemporary without foregoing the strength of the traditional. Its aim is to actively promote sustainable development through conservation, utilisation of traditional practices and modern technologies, knowledge sharing and mutual interaction. The organisation is focused on conservation and development of the built heritage; environment; and art and craft with involvement of local community. It is also actively involved in documentation and educational activities. Headed by Dr. Shikha Jain, Dronah is one of the most respected habitat conservation practices in India and are involved with several projects across the country commissioned by various government and non-government agencies.

Gigi Scaria

Born in 1973 in Kothanallor in Kerala, India, Gigi Scaria completed his Bachelor's degree at the College of Fine Arts in Trivandrum. In 1995, he moved to Delhi where he completed a Master's degree at Jamia Milia Islamia University and began his artistic career as an illustrator of children's books and a teacher at an experimental school. Scaria's artistic repertoire includes paintings, photography, installation, sculpture and especially video art, of which he is a pioneer in India. His work is exemplary of what Rosalind Krauss has hailed as the post-medium condition. His art has been exhibited across India and the globe, including numerous solo shows. In 2010, Scaria participated in the West Heavens project in Shanghai, the first major artistic collaboration between artists from China and India. In 2011, he represented India along with four others in the 54th Venice Biennale in a project titled 'Everyone Agrees: It's About to Explode.' He was also the 2012 University of Melbourne MacGeorge Fellow with a major solo show at the Ian Potter Museum of Art at the University of Melbourne. Iconic Interruptions is the exhibition of his recent works to be shown in an American university.

M. Pravat

M. Pravat completed his Bachelor's and Master's degree in painting from the Faculty of Fine Arts at M.S. University, Baroda, in 2002 and 2004

respectively. Pravat has participated in several solo and group exhibitions. Some of these include 'In-Depth', New Delhi, in 2007; 'Team Unteamed-11', New Delhi, in 2007; 'Instilling Life' at Hacienda Art Gallery, Mumbai, in 2007; 'Art and Soul', Mumbai, in 2007; 'Theatre of the Absurd', New Delhi, in 2006; 'Full Circle' organized by Art Konsult at Rabindra Bhavan, New Delhi, in 2006; 'Transgress' at Priyasi Gallery of Contemporary Art, Mumbai, in 2005; 'Generation To and Fro' at Kaleidoscope Art Gallery, Baroda, in 2005; and 'Positive Vision' at the Faculty of Fine Arts, M.S. University, Baroda, in 2003.

M/s. Prabhakar B Bhagwat

For over four decades now, the firm leads in the country with a distinguished portfolio of projects in landscape design, environmental planning, master planning and architecture. Prof. Bhagwat established the first landscape programme at Kharagpur in the 1950s. He also led for a short period the programme at Delhi in the 1970s and then established the programme at Ahmedabad in the 1980s. He is the founder of the professional body of landscape architects in India (ISOLA). The firm continues this tradition by investing significant energy in research, academics and outreach programmes that include publications, lectures and exhibitions. It is anchored on the principles of uncompromising ethics, intense design processes, pursuit of knowledge, and commitment to outstanding realization of the design work undertaken. With offices in Ahmedabad and Mumbai, the firm has commissions of varying scales and typologies across the country.

Mad(e) in Mumbai \ Kalpit Ashar & Mayuri Sisodia

Mad(e) In Mumbai, founded by Kalpit Ashar & Mayuri Sisodia is a design practice involved with the discipline of Architecture and Urban Design. The mission of the studio lies in transforming every day mundaneness of our cities into holistic and fulfilling experiences through the medium of design. The Studio has received Social Innovator's Award for the year 2016 from Mr. Narendra Modi, Prime Minister of India, Ministry of External Affairs and NITI Aayog. The studio has won many national & international competitions that include Flood resilient housing competition organised by ISET & Rethinking Kalanagar Traffic Junction by BMW Guggenheim Lab. Kalpit has graduated from IAAC, Barcelona and Mayuri from Bartlett institute for Architecture, London. She has received the Charles Wallace Trust India Award for Arts & Heritage Conservation and has also displayed her work at Cities Methodologies Exhibition organised by Urban Lab at Slade School of Fine Art, London.

Mancini \ Bharath Ram, Niels Schoenfelder

Based in Chennai, Mancini enterprises was founded in 2004. It offers comprehensive design services in the fields of urban planning, architecture, interiors, landscape, furniture and lighting design. The firm has completed several prestigious projects across the country and abroad.

Milind Mahale

Milind completed his architecture studies from Mumbai University, after which he worked for 6 years at an Industrial Architectural firm and then at a Retail design firm. This gave him a perspective towards designing at macro as well as micro scale. Having developed an affinity towards product designing, Milind travelled to Germany to pursue M. Des. in product design at State Academy of Art and Design Stuttgart. The experience gave him insights into materials, tectonics and details that go behind designing a product. Milind works as a product designer with a strong inclination towards crafting objects.

Mark Prime

Mark Prime is a contemporary artist. Based in India for the last decade, his interest in light, and its attributes, have combined with an affinity for minimalism and geometric abstraction. Resulting works have been realised in a wide range of media including laser installations, sculpture, photography, and, more recently, painting. The artist is an accomplished musician, and rhythm, repetition and synchronised patterns are concepts that continually inform his practice. Prime has had solo exhibitions at Chatterjee & Lal, Mumbai (2016) and Nature Morte, Berlin (2013), as well as displaying in group contexts. He is the founder of one of India's leading exhibition design companies in the region, responsible for some of the most ambitious exhibitions staged in recent times.

Mathew & Ghosh \ Soumitro Ghosh & Nisha Mathew

Based in Bengaluru, Mathew and Ghosh is an architectural firm jointly headed by Nisha Mathew and Soumitro Ghosh. Both of them graduated from CEPT, Ahmedabad. The duo believes that the built and unbuilt structure must reveal relationships between human and nature and between human and human. Through their work they strive to introspect and build critical architecture that is rooted in its physio-social context. Their portfolio includes projects across residential, commercial, industrial and public spaces. Over the years, the firm has participated in several exhibitions and been awarded with multiple recognitions for their work including the Chicago Athenaeum International Architecture Award 2007, World

Architecture Community Award 2013, A+D & CERA Architecture Award, Nominations for Iakov Chernikhov International Foundation Award Moscow 2012, Borromini International Award for Young Architects, Rome, 2001 etc. The firm's work has been also published extensively in national and international architecture magazines.

Parul Gupta

Parul Gupta graduated from Nottingham Trent University in 2011 with MA in Fine Art. Prior to that she was a self-taught painter. A shift from painting to drawing happened when she became receptive towards her surroundings. Initially, things which could go unnoticed became her inspiration and then part of her work – whether using fallen hair strands as a medium to define line or using the scratches – an empty pen leaves on the paper. Another major turn in her practice came in 2012 with her participation in Sarai Reader 09 at Devi Art Foundation, curated by RAQS media collective. Her project there was site specific and process based. It was there that she began to follow a certain “line of thought” in her work, opening an inquiry into “what happens when a line leaves paper and enters space”. From there onwards, she has been continuously exploring drawing in space as a form of architectural intervention and spatial exploration as site specific, temporary, ephemeral installations based on the language of line. Her solo shows include: 2016: “Let's Proceed in Parts”, Institute Cervantes, 11th November - 15th January, New Delhi, India; 2015: Phenomenology of Perception, 5th August - 15th September, Exhibit320 Gallery, Delhi, India; 2014: Space Phrases, Lakeeren Gallery, Mumbai, India; 2012: Drawing the Line, 1st April – 6th April, India Habitat Centre, New Delhi, India

Prasad Khanolkar

Prasad Khanolkar currently works an Assistant Professor at the Department of Humanities and Social Sciences, IIT-Guwahati. He is also a research member of the Collective Research Initiatives Trust-Mumbai. His educational background is in architecture, planning, geography, and South Asian studies and he is primarily interested in researching and writing about cities in new ways.

Randhir Singh

Randhir Singh is an architectural photographer based in New Delhi, India. He studied architecture and spent close to 15 years working at a number of design firms in New York City. It was during this time that Randhir started to photograph professionally building on his many years of design experience. His background in architecture and design has been invaluable in understanding buildings and space. Over the last few years,

he has worked with a wide range of architects, developers and hotels and was awarded Best Interior Photography at the Trends Awards in Mumbai in 2015. Aside from his commercial work, Randhir has an art practice exploring ideas in architecture and urbanism. He has collaborated with Seher Shah on “The Lightness of Mass” at Green Art Gallery in Dubai and “Of Absence and Weight” at Nature Morte in Delhi. His series, titled Water Towers, was shown at the Ponds Photo Festival 2016. A selection of his photographs of the Najafgarh and Barapullah drains in Delhi were included in the Yamuna River Project book and exhibition.

**Raqs Media Collective ** *Monica Narula, Jeebesh Bagchi & Shuddhabrata Sengupta*

Raqs Media Collective follows its self-declared imperative of ‘kinetic contemplation’ to produce a trajectory that is restless in its forms and methods, yet concise with the infra procedures that it invents. The collective makes contemporary art, edits books, curates exhibitions, and stages situations. It has collaborated with architects, computer programmers, writers, curators, and theatre directors, and has made films. It co-founded Sarai—the inter-disciplinary and incubatory space at the Centre for the Study of Developing Societies, Delhi—in 2001, where it initiated processes that have left deep impact on contemporary culture in India.

Maharaja Sawai Man Singh II Museum

The Maharaja Sawai Man Singh II Museum is one of the premier palace museums in India, with buildings and collections of national importance, collected and commissioned over the centuries by the Kachhwaha rulers of Amber and Jaipur. The Museum began during the reign of Maharaja Sawai Man Singh II in 1952, when the Silehkhana and an Art Gallery were opened to the public. In 1959, a Textile and Costume gallery was added, and the Museum was formally named the Maharaja of Jaipur Museum. In 1972, after the death of Maharaja Sawai Man Singh II, his son and successor Brigadier Maharaja Sawai Bhawani Singh reorganised the museum to expand the collections and buildings, and renamed the Museum in honour of his father.

Samir Raut

Samir Raut’s studio ‘eight-twenty-three’ is an inter-disciplinary design studio co-founded by him and his classmate Siddhesh Kadam. He refers to his work ‘not only as a practice, but a collaboration of ideas, ideals and aspirations towards the pursuit of happiness’. Samir has a bachelor’s degree in architecture from the University of Mumbai and a master’s degree in design from the college of fine arts, UNSW, Sydney. As the core of

the studio always remained spatial and form based explorations, the studio’s work includes spatial design, visual arts and architecture. More recently Samir is interested in to observing and exploring the relationship between the extraordinary and the mundane.

Seher Shah

Trained in both art and architecture, Seher Shah simultaneously evokes both these traditions of drawing in her artistic practice, using a personal and rigorous formalism to trouble the otherwise rational language of architectural drawing. Shah first deconstructs an architectural edifice into its constituent elements and then deploys this idiosyncratic lexicon of abstracted fragments poetically, constructing new words and sentences driven not by a need for building viable structures but by imagination, intuition and material exploration. Her work has been exhibited at several international institutions including the Centre Pompidou, The Museum of Modern Art, Nasher Museum, Utah Museum of Art, Victoria and Albert Museum, House of World Cultures, AMOA-Art House, The Jones Center, Glasgow Print Studio, Queens Museum of Art, Brooklyn Museum and the Kiran Nader Museum of Art amongst others. Her work is in the collections of the Museum of Modern Art, New York, Brooklyn Museum, Queens Museum of Art, Museum of Contemporary Art in Schaffhausen, Switzerland, Devi Art Foundation, Deutsche Bank Art Contemporary, the Progressive Art collection, and the Thyssen-Bornemisza Art Contemporary Foundation, Vienna, Austria), amongst others.

**sP+a ** *Sameep Padora*

Sameep Padora completed his undergraduate studies in Mumbai in 1996 followed by post-graduate studies at the Graduate School of Design, Harvard University in 2005. He is the principal architect and founder of Mumbai based studio, sP+a (Sameep Padora & Associates) as well as Director of sPare, a research initiative looking at issues of urbanization & architecture in India. He is also one of the founding members of the Bandra Collective, an organization of architects involved with the design of public spaces in Mumbai. His practice has received numerous awards including Wallpaper Magazine’s award for single-family house of the year, the WAN 21 for 21 Award for Emerging International Practices and the MARMOMACC award for Architecture in Stone. His studio’s work has also received commendations at the AR Emerging Architecture Awards and has been nominated for the BSI Swiss Architecture Award. In 2017 sP+a won two prestigious international competitions, for the National War Museum at India Gate in Delhi and the Maharashtra Nature Park in Mumbai.

Sameep is also a member of academic councils for a number of architectural schools in the country and is a member of the National Technical Committee of Habitat for Humanity, India.

Samira Rathod Design Atelier \ *Samira Rathod*

Samira Rathod's practice has largely been around material exploration and experimenting with ways of assembling things together. She explores possibilities of inhabiting otherwise unusual objects and spaces. SRDA was established as an architectural and interior practice in 2000. Having begun with a small farm house, and an avant-garde portfolio of furniture, SRDA is today commissioned with large-scale architectural and interior design projects, across the country and is also the winner of several national awards, with a presence in both international and national publications. Apart from design it also undertakes and promotes research and documentation work.

Sir JJ College of Architecture \ *Prof. Mustansir Dalvi*

The Sir JJ School of Architecture is the oldest architectural institution in India. In the last hundred years, the college has consistently excelled and has enhanced its reputation by having some very distinguished alumni including architects Padmashri Achyut Kanvinde and Padmashri Balkrishna Doshi. In many ways, the college has set the tone of architectural education and practice in the country.

Professor Mustansir Dalvi from the Sir JJ College of Architecture is an eminent architectural academic based in Mumbai. He has written several books on architecture and has also curated architectural exhibition. He is a prolific translator of Urdu, a poet and writes regular columns for various news journals on architecture, history and urbanism.

Teja Gavankar

Teja Gavankar received a Bachelors in Visual Art from Bandra School of Art and Master's in Visual Arts in Painting from the School of Fine Arts in Baroda. She also holds a certificate in Indian Aesthetics from University of Mumbai. Gavankar lives and works in Mumbai and is mainly interested in drawings to make space. Teja's interest is in subverting mundane spaces by adding a new perception to existing materials or situations. She has received 'Inlaks Shivdasani Foundation' support for International (India-Quebec) Residency at 'The Darling Foundry', Montreal, Canada, Sep-Nov 2014. She has been a part of Khoj peers share' program at 'Khoj international artist association', Delhi. She was awarded the 'Nasreen Mohamedi' award in MVA Display, M.S.U. Baroda, India. 2014. She has been part of several group shows including the 'Young

Subcontinents' in 'Serendipity Art Festival' in Goa in Dec 2016. She has recently shown her work at the 'Optica center for contemporary art' in Montreal.

The Urban Project \ *Dushyant Asher*

Dushyant Asher is the co-Founder and principal architect at The Urban Project. As an architect and urbanist, he is interested in developing spatial tools that structure complex urban strategies. He has extensive professional experience in architecture and urbanism in India and Germany. Prior to founding The Urban Project, he has worked with B.V. Doshi on a range of projects including mass housing, public and private buildings and urban planning. He holds a masters in Advanced Architecture Design from SAC, Germany. He is also an active academic contributor in many architecture and design schools of Mumbai.

Vikas Dilawari

Vikas Dilawari is a conservation architect with more than two decades of experience exclusively in the heritage conservation. He was the Head of Department of Conservation at KRVI Mumbai. Vikas Dilawari was instrumental in INTACH Mumbai chapters' decision to list the CST station as World Heritage Site in 2004. Several of his projects have received national and international recognition. One of the significant accolades Dilawari has received is for the restoration of Dr Bhau Daji lad Museum in Mumbai. The extensive restoration project earned the architect a UNESCO Asia Pacific Award of Excellence in 2005. Vikas Dilawari was a member of Mumbai Heritage Conservation Committee 2008-2011 and board of governor for the MMR Heritage Conservation Society (2008-2011). He has successfully executed several conservation projects in last two decades ranging from singular monuments to the residential architecture. Vikas Dilawari was the lead architect in the renovation and restoration of Durbar Hall in Ernakulam (Kochi, Kerala).

Vishal K Dar

Vishal K Dar (b. 1976) is a Gurgaon (India) based artist/architect. Dar uses satire and scale to address deeper personal issues. Dar's art practice is diverse in terms of medium, where transformations and the nocturne are some of the more visible themes. Through place-making, he instils a sense of dreamlike quality in his works.

Curators' Bios

Rupali Gupte and *Prasad Shetty* are architects, artists and urbanists based in Mumbai. Their conceptual journey has moved from an urge of mapping cities and developing corrective interventions, to looking closely at urban conditions, formulating newer ways to speak about them, and developing engagements to live and find delight in them. Their work often crosses disciplinary boundaries and takes different forms – writings, drawings, mixed-media works, storytelling, teaching, conversations, walks and spatial interventions. They have a wide range of publications and have worked, taught and lectured across the world. Some of their joint works include *Multifarious News* (2007) shown at Manifesta 7 at Bolzano, a multi-media map of the textile mill lands in Bombay and *Studies of Housing Types* in Mumbai (2007) produced for the Urban Age initiative of London School of Economics, a compilation

of twenty-one housing typologies in Bombay with narratives on the contexts of their production, *Being Nicely Messy* (2012) a proposition for the future of Urban Mobility shown in Istanbul for the Audi Urban Future Initiatives, *Gurgaon Glossaries* (2013) a methodology to read cities, shown at Sarai 09 Delhi, Mumbai Art Room and the Sao Paolo Architecture Biennale and *Transactional Objects* (2015) an installation that is both - a way of reading cities and a projection, shown at the 56th Venice Art Biennale, R and R - a library and community centre built in a rehabilitation colony in Mankhurd (2016), Spatial design for the Shanghai Biennale (2016) and Systems and Madness, an installation at the Seoul Biennale (2017) amongst other works.

<https://bardstudio.in>

Acknowledgements

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Kiran Nadar Museum of Arts

School of Environment & Architecture

1x1 Art Gallery, Dubai

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Jaipur**

Prof. Kiran S. Mahajani, Principal &
Director
Prof. N. S. Rathore, Dean Academics
Prof. Giriraj Nagar
Prof. Gaurav Mathur,
Students from Sem 3 of 2008, 2009,
2010

Dronah

Shikha Jain, Director
Pooja Agarwal, Architect

**Sir J J College of Architecture,
Mumbai**

Prof. Rajiv Mishra, Principal
Prof. Mustansir Dalvi, Professor

**Maharaja Sawai Man Singh II
Museum, Jaipur**

Giles Tillotson, Consultant Director
(Research, Publications & Exhibitions)
Pankaj Sharma, Chief Curator

**The Department of Archaeology &
Museums, Jaipur**

Shri Hridesh Kumar Sharma, Director
Smt. Shashi Prabhi Swami,
Superintendent

Morarka Arts & Crafts Foundation

Sangita Sinh Kathiwada, Creative
Director

JKK TEAM

Smt. Pooja Sood
Shri Manesh Mathur
Smt. Anuradha Singh

Director General
Additional Director General, (Adm.)
Additional Director General, (Tech.)

Program Officers

Shri Abdul Lateef Usta
Shri Chhavi Joshi

Programme Officer (VA) cum Curator
Programme Officer (Music & Dance)
cum PO Theatre

Smt. Kanupriya Mathur

Consultant Festival Coordinator and
Manager

Smt. Babita Madan

Consultant Manager theatre

Administration

Shri Suraj Prakash Meena
Shri Rajendra Prasad Sharma
Shri Rampal Kumawat
Shri Hemant Kanvaria
Shri Bharat Singh
Shri Sumer Singh Shakhawat
Shri Nitesh Meena
Shri Tilak Raj
Shri Vijay Sharma
Smt. Malti Mishra
Shri Puneet Saini
Shri Ashok Bundela
Shri Anil Chaudhary
Shri Rajkumar Ajmera
Shri Arjun Lal Meena
Shri Bhairu Lal Jangid
Shri Rajeev Rathore
Shri Nahar Singh
Shri Ram Sahai

Sr. Accounts Officer
Assistant Engineer
Assistant Administrative Officer
Assistant Programmer
Caretaker
Sr. Personal Assistant
Junior Accountant
Sr. Assistant
Sr. Assistant cum Librarian
Sr. Assistant
Cashier
Store Keeper
Audio Visual Assistant
Electrician
Plumber Grade-II
Carpenter
A.C. Plant Operator (Contract)
4th Class
4th Class

Inhabitations

*Conference on Contemporary Practices of Space
Annotations to “When is Space?” Exhibition
22-23 January 2018 at the Jawahar Kala Kendra*

The processes of contemporary practitioners of space appear to be shaped through an intense enabling of technologies, concerns around the environment, urbanity and emerging economic and living conditions. To think of discussions on contemporary Indian architecture would not only mean taking stock of these contexts, but also asking questions about ‘space’ that gets structured in these new contexts. This conference aims to look closely at the specific conditions that produce space and its configurations, its experience, its politics and the methods we employ to imagine it. The question of environment and body; place and thought are at once held together in the notion of “inhabitation”. How do body and space make each other? Through what processes do they get shaped, and how do we become inhabitants? In extension to the exhibition ‘When is Space?’, “Inhabitations” articulates interrogations through the spatiality of the JKK and its generator – the city of Jaipur. Along with keynote addresses by scholars and panel discussions by practitioners of space, the conference shall inhabit different parts of the JKK through several spatial performances. The conference has twin agendas – to ask the first questions on space / place in contemporary architecture; and second to annotate the exhibition that it accompanies: ‘When is Space?’



Inhabitations *Conference on Contemporary Practices of Space*

programme

21 January 2018

18.00 onwards

Inauguration & Walk through the Exhibition along with performances:

Space Sonics

by *Ish Sherawat* with *Samir Raut* & *Rupali Gupte* at Five Gardens

Body, Earth, Space

by *Avantika Bahl* at the 'Garden of Desire'

22 January 2018

10.00-11.30

When is Space?

Panel Coordination – *Anuj Daga*

Jai Singh, *Correa* & Contemporary Architecture – *Prasad Shetty*

Sonic Space – *Umashankar Mantrawadi*

Post Space – *Dhruv Jani*

12.00-13.30

First Questions

Panel Coordination – *Dushyant Ashar*

What is a Home? – *Samira Rathod*

When is Building? – *Robert Verrijt*

Which Public? – *Soumitro Ghosh*

14.30-15.45

Spatiality of New Economies & Ecologies

Panel Coordination – *Ravindra Punde*

Emerging Ecologies – *Aniket Bhagwat*

Spatiality of Emerging Economies – *Madhav Raman*

16.15-18.00

Jaipur Notes

Panel Coordination – *Prasad Shetty*

Notes from 1700s – *Pankaj Sharma*

Emerging Issues – *Shikha Jain*

Beyond the Old City – *Kiran Mahajani*

18.15-19.00

KEY NOTE – Revisiting Jaisingh’s Jaipur

Giles Tillotson

19.30-20.00

The Blood of the Stars: A Walk in Ten Scenes

Raqs Media Collective at the Black Box

23 January 2018

10.00-11.30

Thinking & Drawing Space

Panel Coordination – *Prasad Shetty*

Tracing Space-Drawing Practices – *Mustansir Dalvi*

Points to Lines to Planes to Solids – *Parul Gupta*

Futures of Drawing Space – *Sameep Padora*

12.00-13.30

Politics of Space

Panel Coordination – *Neera Adarkar*

Gendered Space – *Gautam Bhan*

Otherings in Space – *Sarover Zaidi*

Congestions – *Sayeed Mohammad*

14.30-15.00

Nishastagah

Samsher Ali outside Sphatic

15.30-17.30

Living the City

Panel Coordination – *Rupali Gupte*

The Architecture of Infrastructure – *Mayuri Sisodia*

Dignifying Institutions – *Niels Schoenfelder*

Incremental Living – *Riyaz Tayyibji*

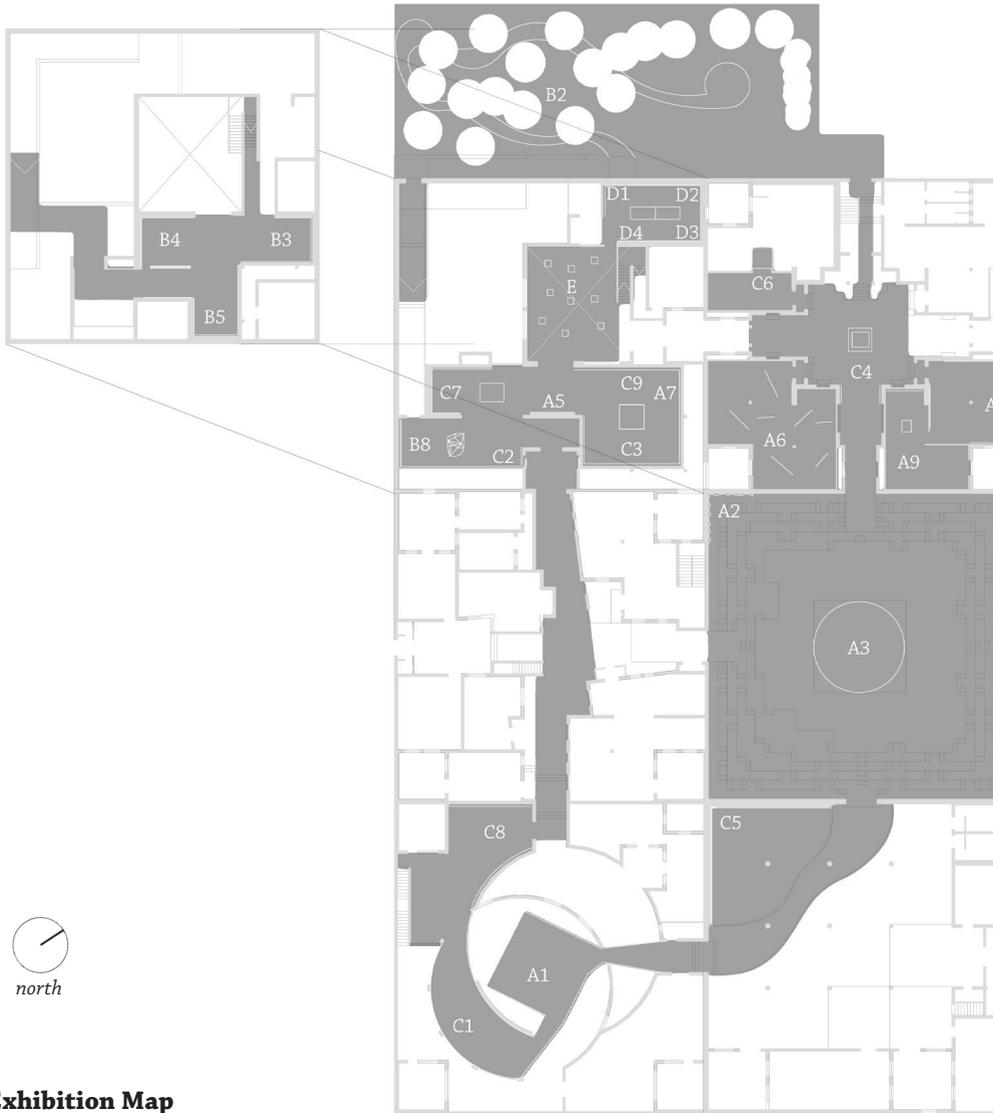
Tactical Life – *Prasad Khanolkar*

18.00-19.00

Walkthrough – When is Space?

Prasad Shetty, Rupali Gupte & Anuj Daga

The conference is free and open to public.



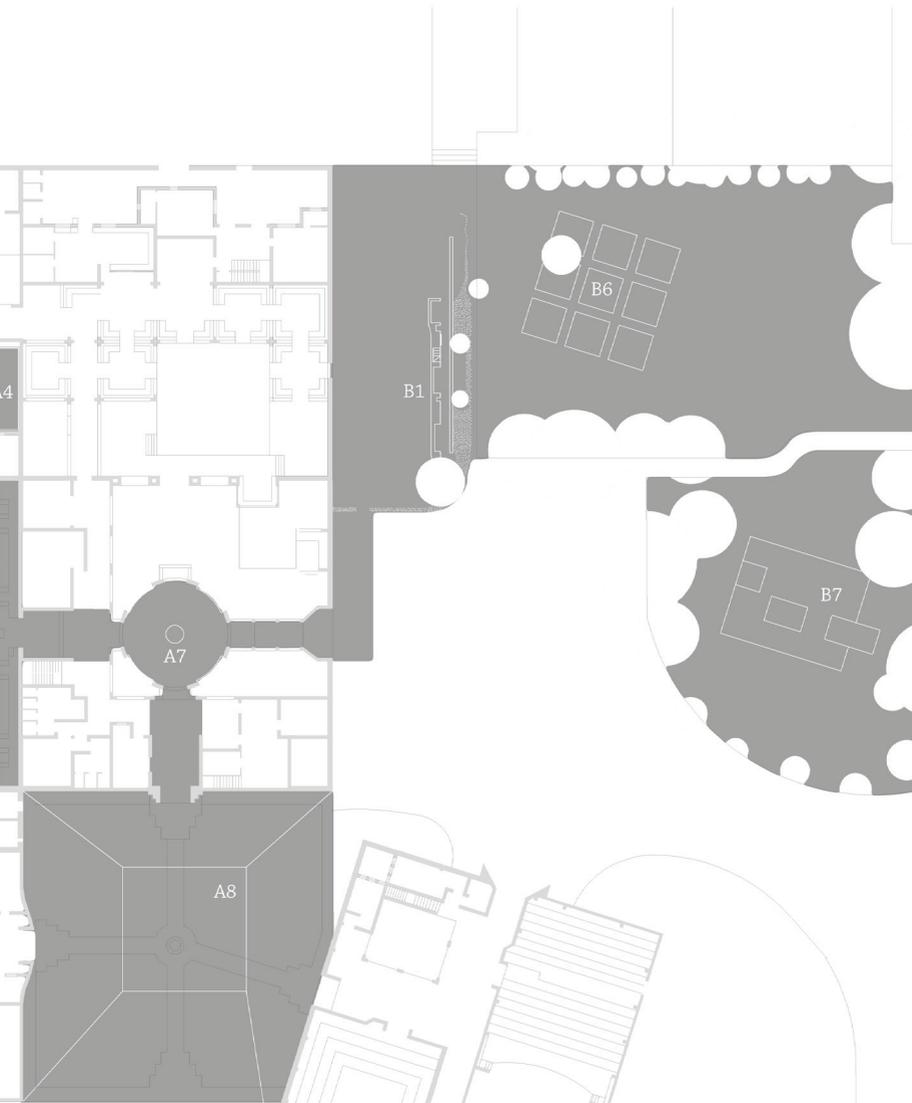
Exhibition Map

A MATHEMATICS OF THE UNIVERSE

- 1 Sameep Padora + Associates
- 2 Teja Gavankar
- 3 Vishal K Dar
- 4 Parul Gupta
- 5 Raqs Media Collective
- 6 Mark Prime
- 7 M. Pravat
- 8 The Urban Project
- 9 Dhruv Jani

B TYPOLOGIES OF LIFE & LIVING

- 1 Samira Rathod Design Atelier
- 2 M/s. Prabhakar B. Bhagwat
- 3 Mancini
- 4 Architecture Brio
- 5 Seher Shah
- 6 Abin Design Studio
- 7 Samir Raut
- 8 The Busride Design Studio



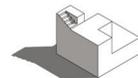
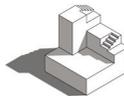
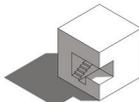
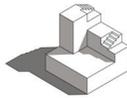
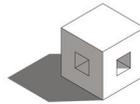
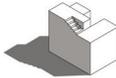
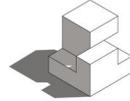
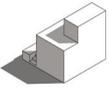
C FORMS OF THE COLLECTIVE

- 1 Mathew & Ghosh
- 2 Vikas Dilawari
- 3 Mad(e) in Mumbai
- 4 Anthill Design
- 5 Bhagwati Prasad
- 6 Gigi Scaria
- 7 Anagram Architects
- 8 Prasad Khanolkar
- 9 Randhir Singh

D Portfolios of Jaipur (Anuj Daga)

- 1 The Royal Family of Jaipur
- 2 M.S.M.S. II Museum
- 3 Sir J J College of Architecture
- 4 Dronah
- 5 Aayojan School of Architecture
- 6 The Department of Archaeology and Museums

E Spatial Puzzles (Milind Mahale)



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